

THE ART
OF
LISTENING
TO
MUSIC

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The manuscript of 'The Art of Listening to Music' was read by Mr. Neville Cardus in November and December, 1945, and January, 1946, also by a representative of the B.B.C. in London early in 1946. There have been three noticeable results, probably coincidental: (1) Barbirolli has been to Vienna with Elgar's second symphony; (2) the B.B.C.'s 'Third Programme' has been inaugurated; (3) artificial respiration has been administered by the British Council to the music of English composers in need of such treatment.

Intellectual curiosity and cultivated taste, the sense of beauty and the power of understanding — this armoury against Fate must be acquired and strengthened in adolescent life.

THE ART OF LISTENING TO MUSIC

by

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FOREWORD.

THE Articles on "The Art of Listening" were written in 1934 and published in *The Sydney Morning Herald* the same year. They were the result of a two-year sojourn in Europe where I had been an intensive listener — as well as a research student — particularly in Vienna.

The study of the Russian Nationalist School arose from a natural interest in a pioneer movement in music carried on by masters, each with a dual profession, which began about 1817, and also in the political bouleversement in Russia just one hundred years later; for the germs of the latter were to be found in Moussorgsky's ideas and ideals about the year 1865, as well as in the literature of the country.

An evolutionary historical process is inevitable — in music as in politics — and the best one can do, it seems, is to look on with sympathy and suspend judgment of contemporary efforts. Historians fifty years hence may see both movements in their proper perspective.

The music of Rachmaninoff, Prokofiev and Scriabine, by an assimilating process, now represents in my opinion, the quintessence of the best in the two Russian Schools of Petrograd and Moscow — the Oriental and the Occidental respectively. This, after due consideration of the 18 Symphonies of Miakovsky. As for the social experiment, it remains to be seen whether the leaders will be as successful in winning the Peace as they have been in winning the War and ameliorating social conditions.

Respecting the other chapters, I have always been interested in Chamber Music, for it was the very first music I heard as a child — (or should I say 'overheard,' for it was taking place in another room); the next was Gilbert and Sullivan.

As the first Colonial Chamber combination of distinction, the Canadian Hart House String Quartet, which I heard in Toronto, 1937-38, deserves mention and commendation. The other articles will serve to illustrate the Art of Listening, and that on Kinaesthesia may be of interest to teachers of music.

Very little information is available on the subject of French Music. This is the first essay, to my knowledge, of any attempt to arrange French composers historically — in chronological order, in the English language — and to classify and discuss the aims and ideals of some of the groups and 'schools.'

Some of the pupils of Gabriel Fauré and César Franck are living at present in Europe and America, and all data available has been included.

I wish particularly to emphasise the desirability for a wider education and a variety of interests for musicians, for I feel that the artist's life — as exemplified in the lives of the Russian and French composers of whom I have written — is richer and fuller if his art is only part of his life and not the whole of it. In short, it should be obvious that education is not incompatible with musicianship. Matriculation standard at least should be compulsory for a Teaching Diploma in Music.

Between 1925 and 1929 the writer made periodical trips through the States from Brisbane to Adelaide with gramophone and records of the better-known classics, visiting the capital cities and some country centres en route. In this way, thousands of schoolchildren were introduced to music which had formerly remained on the shelves of the local music shops for many years. Later, in Vienna, at the 'Society of Friends' centre, records and machine were loaned by the local H.M.V. firm for the same purpose, and the young people heard some unfamiliar Finnish and Russian music.

In July, 1931, while retrenching at St. Johan in the Austrian Tyrol, an invitation was received from Dr. Percy Scholes to speak in the 'Appreciation' section, at the second "Anglo-American Music Education Conference" held that year at Lausanne, Switzerland, between July 31 and August 7. Owing to the depreciated currency and the financial outlook generally, it was impossible to take advantage of this exceptional opportunity.

Imperfect and incomplete as this book may be, it has been actuated by a great love of music and a sincere desire to help young people who are beginning to discover the joys of enlightened listening.

INTELLIGENT LISTENING.

“The lost art, that is perhaps nearest of all arts to eternity — the subtle art of listening.”

—William Butler Yeats.

Dangers of Intolerance.

There is an art of listening just as there is an art of performing or an art of composing. The trained listener hears and understands more than the average performer. The ‘solo’ performer, unless he has studied composition and orchestration has, of necessity, a limited musical intelligence. The more developed he is mentally, the wider appeal will he make. Just as the looker-on sees most of the game, so the intelligent listener hears more than the performer is conscious of giving out.

It is more than a psychological possibility, it is an established fact that the most inherently musical people often have little or no means of self-expression in music, neither flexible fingers for playing nor a suitably constructed throat for singing (it is known that Beethoven could not sing); but, if a person loves music and is capable of intellectual development, it is possible for him to acquire definite musical knowledge even if he lacks the actual means of self-expression. Professional critics should belong to this class. Virtuosi seldom hear themselves as trained listeners do.

There is the danger that a professional critic, if he is not widely read in the history of musical criticism, and if he is not open-minded to new ideas and new idioms, may condemn a work of art written in an idiom with which he is not familiar. The form in which the artist seeks self-expression has varied through the ages — he employs one idiom until its resources are exhausted and then seeks for some other means of self-expression. For instance, the polyphonic age culminated in Johann Sebastian Bach; his son Carl Philipp Emanuel — and others

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enumerated in the chapter on Chamber Music — experimented in the harmonic form of composition, paving the way for Haydn, Mozart and Beethoven, with whom another great climacteric was reached.

At this point it might be well to remember how revolutionary Beethoven was considered by his contemporaries, because his music deviated from the purely classical style of his two predecessors. Beethoven was more emotional; he seemed to 'feel' more, so that he became the first great 'classic-romanticist.'

It is recorded that Moscheles, a pianist of that period, wrote to a friend: "There is a new composer come to Vienna who writes the most baroque kind of music, harmonies that no one can play and no one can understand," which should make us keep an open mind about Bartok, Schönberg and other 'ultra-moderns.'

To us, who are familiar with the works of such innovators as Ravel, Debussy or Walton, Beethoven's works are easy to listen to, if not easy to play; but we can all learn to understand them if we have a working knowledge of form and harmony. Even without specific knowledge, the aesthetic effect of his music inspires and helps us.

Critics of Wagner.

As another example of the academically trained critical mind, one reads with amusement the records of contemporary criticism of Wagner's works, and Wagner, ten years ago, was the world's most popular composer.

Here are three examples of Wagner's critics: "No one, however kind, could call that 'music'." "Revolutionary discomfort and jarring of nerves." "Has Art come to this deplorable pass?" It is astonishing to learn that these opinions are extracts from writings by leading professional music critics of Wagner's time.

Comments contained in the letters of broadcasting listeners after Stravinsky's performance of his first Pianoforte Concerto in London in 1927 were equally caustic, according to Dr. Percy Scholes. When I heard this work in Vienna in 1932, played by the composer,

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I enjoyed it very much. Its novelty and brilliance probably dazzled me, or perhaps the 'blind spot' in my sense of values was uppermost on that occasion. For many years it was played only by the composer himself. However, in 1945 it was given its première in antipodean Australia by the brilliant young composer-pianist, Mewton Wood.

So much against the dangers of infallibility!

* * * *

But we need more than just open-mindedness in matters of musical art. A musical education is indispensable if we wish to enjoy fully the masterpieces of the great composers. Little training is required to understand hymn-tunes which are rhythmically square-cut tunes; or folk-songs — some of which are of surpassing beauty — the result of the simple gratification of a natural need for self-expression. They have been used by the masters of every country and every epoch as the themes of their finest works. Restriction to a musical diet of folk-songs and hymntunes, however, may prevent the average person from following the broader flights to which music has latterly adventured.

For such people as those who are tone-deaf, like Dr. Johnson, who said that, of all noises he disliked music the least, we should have only pity. Mark Twain also had a blind spot where music was concerned, for he once said, after hearing "Lohengrin," that there was only one good tune in the whole opera, meaning, one supposes, the Bridal Chorus.

If a listener does not feel that Schubert's "Who is Sylvia," or the theme of the Andante Cantabile movement of the B flat major trio, Opus 97, of Beethoven is a better tune than the latest popular 'Swing,' there is possible way of convincing him. He reminds one of the young maid called MacLean

*In music-sense not very keen,
For she said "It is odd
I cannot tell God
Save the Weasel from pop goes the Queen."*

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Developing Appreciation.

Some people think the word 'musician' applies only to those who can sing a song beautifully or who can play an instrument, but it is a psychological fact that many inherently musical people have no means of self-expression in music. In spite of this we can all learn to love and understand music if we have the will and intelligence to persevere. Even Helen Keller, deprived of both sight and hearing, became a highly educated and cultured woman and a good 'listener' by the development of kinaesthetic sense, discussed in a later chapter.

It is a fact that technical exercises can and do alter the original construction of the hand and fingers when they have not natural suppleness and flexibility, but such exercises have also been the means of setting up neuroses and thereby retarding the mental development of the executant. One marvels, at times, that people still remain musical in spite of having been taught, over a period of years, a mechanical instrument for which they have little aptitude. If there is not reasonable progress, the psychological effect may be really harmful.

There is often a wide margin between the aspirations of parents and their children's capabilities. This writer has been confronted with such a problem as being asked to teach a young woman who had already 'learned' for eight years and was unable to play even the simplest pieces. She was not unintelligent, but she simply could not produce effects that even the most charitable soul could call 'beautiful,' and piano-playing cannot be justified unless it possesses something of intrinsic musical value and satisfies the aesthetic sense of the listener.

A course of 'learning to listen' might have met the case. If the progenitors of this aspirant had themselves been discriminating listeners, their problem might never have arisen. (A qualified director of vocational training might indeed be a useful adjunct to any institution of learning).

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INTELLIGENT LISTENING

Need for Beauty.

Every child should be given the opportunity of cultivating the human spirit. No amount of historical information, nor a knowledge of the differential calculus can make up to us for not having heard in our youth the gay Scherzos of Haydn, Mozart and Beethoven. Now that the newly-formed Queensland String Quartet is taking real music into at least some Australian schools — advocated by us fifteen years ago — there is no reason why children should not develop the appreciative faculty by hearing music daily — even music that is beyond their powers of comprehension. There need be no fear of musical indigestion, for children unconsciously ignore what they are unable to assimilate.

Music is simply the gratification of a natural need — the need for beauty in our lives. That Chinese saying “If you have two loaves, sell one and buy a lily” has always remained in my memory since I heard it as a small child and could not then understand what it meant.

The importance of early cultural influences cannot be over-estimated. A definite impression of the standard of taste round him — taste in furnishings, speech, books and music — is registered in a child’s subconsciousness and remains with him all through life, just as a standard of behaviour is formed by sub-conscious impressions of the words and actions of parents and teachers.

Music is not a mere recreation — a refined hobby. It is a means of mental development, of drawing out latent powers enabling one to make the best of oneself. Of all the arts it is the best for the equal development and co-ordination of the intelligence and the emotions, and it is only with this equable adjustment between intellect and feeling that the fullest enjoyment of music — and indeed of life — is possible. But our appreciation should be, all along the line, in advance of executive ability, for it is crushing to one’s love of music to be limited to what one can do oneself. How often one hears it said, “I am passionately fond of music, but cannot understand it.” The only way of correcting this attitude, so that

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audiences may be brought into the inner circle of light and understanding, is to give them frequent 'hearings' of music, and to begin this good work in the nursery and the class-room; in short, by "Learning to Listen."

* * * *

Study of Colour and Form.

The people who say that 'good' music bores them perhaps rashly conclude that all music that bores them must be good! These people would not think of going to a lecture they did not understand, nor to a football match with no knowledge of the technicalities of play, yet there is no great difference between the mental effort required for an understanding of what is meant by a 'pass' or 'try' and that which can secure an acquaintance with the tone-colour of a French horn, or grasp the significance of a cadence. The fact is, people like best what they can understand and what is familiar to them. If the average person of middle-age had heard, during the formative years, Beethoven's Fifth Symphony as often as he had heard, for instance, "Love's Old Sweet Song" — or any other old favourite, orchestral concerts would attract educated audiences who would know better than to applaud between movements.

If one cannot distinguish a 'cello passage from a flute or oboe melody, how is one to enjoy so simple an orchestral piece as a Haydn Symphony? In the case of an orchestral piece, knowledge of the instruments will make 'listening' much more enjoyable. One can buy gramophone records which illustrate the tone-colours of the various instruments of the orchestra — the 'Strings,' the 'Wood-wind,' 'Brass' and 'Percussion,' in other words, "those which are scraped, those which are blown and those which are banged."

A knowledge of Form or Design helps us to detect the subject matter of a piece. It might be thought that, since music slips away past us all the time we listen, design would be unnecessary. But this is not so. We have an innate feeling for design and balance in architec-

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ture and in drama if we have studied the best types of Greek design and read the best literature, but in music this faculty seems to need more cultivation.

An early experience of my own revealed to me this necessity for 'balance' in music. Long before I knew much about musical form, I used to accompany a violinist who sometimes played 'arrangements' of operas which consisted of excerpts inexpertly elaborated and sometimes altered beyond all recognition. The composer's name was sufficient guarantee of their original quality, but they invariably dissatisfied me. At last I discovered the reason, though it took some time to work out technically. The succession of tunes had no organic 'unity'—they had no connection at all with one another although they did belong to the same opera. They gave me no musical pleasure, because, having no plan and no unity they were not works of art. (The first act of "Manon Lescaut," for instance, may, at first hearing, sound like a succession of separate numbers, but its treatment is unmistakably symphonic. The act is really a single movement with episodes, and there is genuine development and occasionally combination of the thematic material—all in a dramatic way—but also in a musically homogeneous way). So, in all music we must look for an underlying architecture to give coherence and unity to the structure. This is why 'swing' or 'jazz' may be categorically ruled out as having any claims whatsoever to be classified under the name of 'music,' as the term has been understood through the centuries. Sir Hamilton Harty described jazz as 'a definite product of the 1914-18 war—an hysterical reaction—primitive and sensual.' Those African exiles, the American negroes, with whom 'jazz' originated, have indeed wrought a far-reaching and terrible revenge against the peoples who brought and kept them in bondage! The poison has already reached Russia, where "Amerikanskije Djhaz" has "kicked itself" into the Russian language, to use the expression of the Chief of the Moscow Bureau of the Associated Press!

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Old Forms and New Idioms.

Every melody, even if it consists of no more than one single sentence, contains two phrases, for the sake of 'balance'; and in old music, every sentence is punctuated by a cadence. The absence of balance and punctuation tends to make some modern music incoherent to the average listener. A new listener's technique must be acquired—a knowledge of the 'Modes,' of the whole-tone scale and of atonality, to cope with the innovations of such composers as Schönberg, Bartok, Stravinsky, etc. Debussy's *modus operandi*, i.e., using, in addition to some of the means just mentioned, natural harmonics or overtones as the bases of his harmonies, needs a working knowledge of physics to be fully understood. Many are intelligently baffled by the apparent trend of all the arts towards the ugly and the incomprehensible. Indeed, a new pair of ears are needed for real appreciation of some of the Moderns. In another fifty years we shall, no doubt, have audiences clamouring for Bartok and Shostakovich! I wonder?

The 'plan' which was perfected by Haydn from experiments with sonata form made by C. P. E. Bach and others discussed on p. 47 of Chapter on Chamber Music had an underlying architecture which has been adhered to more or less by all succeeding composers. Beethoven elaborated the classic form perfected by Haydn and Mozart. He brought all his imaginative powers to the task of recreating the old forms, having explored them thoroughly. Beethoven, as mentioned previously, has been called the first great classic-romanticist, and his style was again elaborated in the music of Brahms, whose innovations and rhythmical devices make his music so full, satisfying 'Everyman' for whom it seems to have been written!

Of course, strict forms relax as a new principle is substituted, or a new idiom introduced. The spirit of the artist must have free play to create a new technique while pursuing a new ideal; but a composer of to-day,

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if he has indeed the divine spark and really has something to say worth saying, will achieve coherency only by the study of the works of all his illustrious predecessors — the greatest composers of every epoch.

* * * *

Musical taste is undoubtedly formed in one's youth. If one's early years had been spent with a circus troupe one would probably hanker after spangles and hoops and lights and vagabondage. Early environment, as a rule, sets a standard in taste generally.

A child should hear some accredited beautiful music every day. A Mozart or Beethoven movement, if heard only as a gramophone record, need take but five minutes. Surely it is not too much to ask or to expect — that a school should set apart five out of the usual three or four hundred minutes of school time for this mental and spiritual elixir? The therapeutic value alone — the physical and mental relaxation effected by those few well-spent minutes between school 'periods' — would surely justify the experiment. Many teachers with vision already realise this, and also that a number of concerts during the year for young people will never counteract all the bad music available, by radio, in their homes for from twelve to sixteen hours a day.

Students going from class-room to class-room absorbing and assimilating (we hope) new material every forty minutes or so, need a 'let-up' to avoid mental indigestion.

As already remarked, music is merely the gratification of a natural need. Birds sing, insects buzz, animals bark or roar. Singing, with humans, should be as natural as speech. Many a little child sings his thoughts. Yes — let them sing their way from class to class!

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Descriptive Music.

The necessity for more music in school life has been fully realised in England, and the young people there, when leaving school, have a much wider knowledge of the art than in former years, when a superficial familiarity with the piano was usually the extent of their musical experience—and still is in many of the 'secondary' schools of America and Australia.

The State Schools in Australia at least make an attempt, if a feeble one, to bring the child into touch with real music. But one can judge only by radio music sessions. Children's concerts, conducted by Professor Bernard Heinze, are few and far between, and are in altogether another category.

Those young people in England are the audiences of to-day; the immense improvement in their standard, even more than ten years ago, was remarked upon by Mr. Szigeti the famous violinist, in a broadcast speech in 1933. When one knows of the intensive music training that has been going on in the schools of Great Britain in the twenty years preceding the second Great War, this improvement in the understanding and enjoyment of audiences is not surprising.

Children love a story—and so do grown-ups; and music that tells a story within their comprehension makes a strong appeal to them. Hence the popularity of Opera. 'Grand' Opera seems inseparable from tragedy; often it is sheer melodrama in which the passions rage nakedly and unashamed, accompanied by music portraying and conveying these emotions. The direct appeal which this music makes accounts for its popularity, for the primary instincts and emotions are common to all, even if they have been sublimated and the perceptions developed into an appreciation of music more abstract in character—as the Chamber Music of Mozart and Beethoven, for instance—music which makes a more intellectual appeal.

Music and dancing are intensely physiological and the most direct of the arts. One of the most primitive of the arts is dancing, its language is rooted in the body.

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Edward Carpenter, in "Angels' Wings" says: "The savage leaps from the circle of his mates seated on the ground and dances. It is a dance of exultation — a dance of love — or a dance of war and menace. Instinct provides him with the appropriate movements. Their meaning is at once understood and conveyed to the others. A contagion seizes the whole group. Add rude shouts and songs, and the delirium produced by the perpetual rhythm of the tom-tom, and you already have the germ of an opera!"

Although operatic music is in a sense 'descriptive,' it is with programme music that we are just now concerned — descriptive music presented through the medium of a symphonic suite or overture. This kind of music is interesting for its own sake, and any music which stimulates imagination is valuable.

Except in rare cases, when the composer, for instance, closely follows a sequence of events in his thematic material, as Richard Strauss does in 'Don Quixote,' 'Till Eulenspiegel' and his 'Domestic' Symphony, etc., the functions of descriptive music should actually be the encouragement of listeners to use their own imaginations as to the ideas suggested by the music they hear. Annotations suggesting fanciful pictures which were not in the minds of the composers are often, we think, unfair to the intelligent imaginative listener and an actual deterrent to creative imagination in children. Sir George Grove wrote excellent annotations, but they were confined to historical and biographical details connected with the lives of the composers. Schumann has explained that composers are often affected by external influences, but declared that: "People err when they suppose that composers deliberately pre-determine musical sketches or paintings meaning this or that." It is well known that Schumann in his 'Kinder-scenen' gave the titles to this collection 'as usual, after they were written,' says his biographer.

Music, representing, as it does, a mood or an emotion or a mental picture, does not necessarily induce the same mood nor portray the same picture to all. There is a passage in the Valkyrie music for instance, which to

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one very musical friend of mine portrays remorse. To another equally intelligent person the same passage suggests 'longing' — what the Germans call 'Sehnsucht.'

We read that certain events or certain manifestations of nature suggested specified passages, as, for instance, a tense, knocking motif in Beethoven's Violin Concerto, reminiscent of the bombardment of Vienna which went on during its composition. The happy pastoral quality of his Sixth Symphony was inspired by nature, the rustling of leaves and the notes of birds being easily recognised. However there is no definite programme in this work, as there certainly is, for instance, in the works of Ravel and Rimsky-Korsakov, to name but two more recent composers, who, in the "Mother Goose Suite" of the former, and the "Schéhérezade" Suite of the latter, have succeeded in portraying definite stories in music.

* * * *

Following the Score.

In the previous chapter it has been said that Ravel, in 'Ma Mère l'oie,' and Rimsky-Korsakov in his Schéhérezade Suite (to name but two recent writers) have succeeded admirably in portraying definite stories in music.

Ma Mère l'oie 'Cinq pièces enfantines' — an orchestral suite, shows Ravel at his most attractive. Each of the five movements illustrates an incident in a fairy tale. The first piece 'La Pavane de la Belle au Bois Dormant' is only twenty bars long, and is a wonder of simple grace and beauty. It was danced by the courtiers when the Princess had fallen asleep. The second, 'Petit Poucet,' (Tom Thumb), opens with muted violins playing ascending scales in thirds, the first four bars being written in 2-4, 3-4, 4-4 and 5-4 time; and a plaintive little tune on the oboe, answered by a cor anglais (over muted violins and 'cellos) expresses the wistful sadness of the children as they go through the forest. The twittering of birds is heard in a wonderful piece of orchestral colour — one solo violin in glissando harmonies — two others with

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shakes, detached figures for the flutes, tremolando on second violins, while the tune is given to the first bassoon and violas. The music dies away at the recurrence of the four irregular bars, 2-4, 3-4, 4-4, 5-4 with which it began. The third, 'Laideronette, Impératrice des Pagodas,' includes a merry tune on the piccolo in the Chinese pentatonic scale, and a glissando on the celesta.¹ A solemn phrase of notes on the gong heralds the appearance of the Empress. The fourth of this fascinating suite is the story of 'Beauty and the Beast.' In the ensuing dialogue most unusual combinations of sounds are followed by a bar of silence and a harp glissando, expressing the transformation of Beast into Prince, and this theme, high up on a solo violin begins a short coda of *recherché* orchestration. 'Le Jardin féérique' (The Enchanted Garden) is the last of the Suite, and belongs to the story of "The Sleeping Beauty and Prince Charming," and is the scene of the awakening of the Princess. The Suite takes less than twenty minutes to perform, and to be properly appreciated must be closely studied and frequently heard. "It is," says Dr. Somervell, "one of those rare musical achievements in which no listener who knows it, will wish for the alteration of a single note." "Ma Mère l'oie," first heard as piano duets in 1910, and orchestrated later, was produced as a ballet at the Théâtre des Arts in Paris in 1912. The work is seldom now heard except in gramophone recordings.

(The above is a condensed form of the description of Ravel's "Ma Mère l'oie," which appears in "The Musical Pilgrim" (Vol. IV, No. 4) edited by Dr. A. Somervell — O.U.P., 1927).

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¹The Celesta is like a miniature piano, but instead of strings, plates of steel struck by hammers provide its tone. It is not played directly like the bell-chime, but has a keyboard like the piano. It is used in Tschaikowsky's 'Nut-cracker Suite.'

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Musical Standards.

There are people who think that the artist has less general intelligence than those who follow other professions. Yet the following statistics rather tend to prove otherwise. Ten per cent. of the students at Oxford University engage in musical activities. Those ten per cent. interested in music also take 75 per cent. of all the prizes and scholarships in all departments. The 90 per cent. who do not take music must be contented with the remaining 25 per cent. of the prizes and scholarships. This amazing record has been the average for the last forty years. (Perhaps a course of Physics, in which the emotions play no part, might be a useful compulsory course for musicians, to promote and to preserve mental equilibrium).

When we can produce musicians who are interested in and have studied the International History of the World and the History of Literature — for some contemporary composers are so equipped — then shall we have more significant work, with less emphasis on Nationlism, which may make universal appeal.

No one can accuse present day professional musicians of lack of business acumen. (Beethoven did not altogether lack it, making, sometimes, very good bargains with his publishers). Perhaps on account of insufficient support by the public owing to lack of training in the art of 'listening,' Dominion and American musicians are not solely preoccupied with their art. They are often busy promoting Eisteddfodau, Music Weeks and other festivities which bring grist to their mills in the form of pence and publicity. Incidentally, the unfortunate prize-winners acquire false standards only to be dispelled by a thorough musical training or by foreign travel and a course of self-imposed 'listening.'

One need not be anti-Welsh or anti-Australian in saying that, just as Wales had, twenty years ago, gone back instead of forward, and had temporarily fallen out of the musical procession, so Australia had retrogressed, as a casual glance through an Eisteddfod syllabus proves.

INTELLIGENT LISTENING

We shall deal first with Wales. The back-sliding of Wales was attributed by more enlightened Welshmen themselves to the country's 'appalling ignorance of classical and instrumental music of all kinds'; in short, to the Eisteddfodau in which the above forms of music were not featured. (The quotation is from the report of a speech made by Mr. E. T. Davies, Director of Music in the University College of North Wales, Bangor.). Potentially the Australians and the Welsh may be the most musical nations of the world (sic), but, like the Welsh, we are intolerant of criticism, as unreformables usually are.²

To see how history repeats itself, let us turn to any Sydney Eisteddfod syllabus. Here is one for 1934, which is typical. Of the 203 items listed, only six dealt with classical instrumental ensembles and orchestral work, as follows:—Items 40 and 41, amateur and orchestral contests; item 45, string ensemble (three to nine strings); 46, instrumental trio; 47, violin and piano sonata; 48, piano concerto (orchestral part to be played on a second piano, so this would not, strictly speaking, come under an orchestral heading). Items 43 and 44 consist of organ solos by Bach—excellent! Then there are pianoforte duets and all kinds of vocalisation, from 'concertos on the larynx' to choral contests for "departmental, business, or factory choirs" all very commendable and enterprising! There are also banjo, guitar and ukelele solos and ensembles, a truly heterogeneous and democratic list!

It is acknowledged that competitive festivals in England serve a very useful purpose, and that the standard of performance, especially in the choral sections, is excellent. But these English choirs have always provided magnificent ensembles, especially the Leeds Chorus which has sung in Paris and was frequently conducted by such eminent visiting conductors as Barnby, Richter, Henschel, Stanford, Beecham, Sargent, Wood and others. And there are other choirs in England equally famous.

² Large untrained audiences in war-time are no indication of a country's musicality.

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Where is the music public of thirty years ago — when even Chamber Music flourished? That particular music-public now sits at home in comfortable arm-chairs and enjoys gramophone reproductions of great artists abroad, sometimes per radio, and who should blame them? Listeners of to-day on account of broadcasting and the advancement made in the “art”(?) of advertising, have learnt to know, for the most part, gramophone renderings of second and third-rate music-hall and cabaret performers, not to mention that type of music specially suited to musical morons, i.e. ‘jazz’ and ‘swing.’ And C3 audiences inevitably produce C3 performers.

The occasional visits of overseas conductors and instrumentalists are a valuable stimulus to local performances, but such visits are rare, and orchestras particularly, soon revert to slip-shod habits, deprived of dynamic leaders and constructive criticism.

The National Broadcasting Companies, the A.B.C., B.B.C., C.B.C. and N.B.C. (U.S.A.) are to be commended for encouraging talent and for making it possible for the Dominions to hear first-class artists from overseas; but they must also take their share of blame for pandering to the taste for Sinatra and Crosby and for flooding the ether with entertainment which is sometimes an insult even to the most depraved ‘low-brow.’ It is doubtful if a few concerts for children during the year will counteract the effect of this. There is no doubt that the public is prepared to support first-rate talent when performances are up to the standard of those abroad. Talent is evident, even in Australia, but there is little hope of its development and ultimate fruition unless some plan can be organised for raising standards generally, and for financial assistance to promising young artists when necessary.

That audiences are enthusiastic about music is certain — their support of orchestral concerts is proof of this; but some Australian and American audiences must surely applaud the effort rather than the performance, judging by the acclamation. Excellent performances are very often marred, in both countries, by applause between movements.

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Perhaps we may make some useful deductions by examining the reactions of Wagner's audiences. That they had good judgment on the whole, was proved by their enthusiastic reception of his works, in spite of caustic newspaper criticisms by academically-trained contemporaries, referred to in a previous chapter. The whole-hearted reception of "The Ring" by the general public may perhaps be accounted for by the fact that The Ring is so essentially a drama of to-day — and indeed, of all time, though dressed up in all the heathen paraphernalia of gods, dwarfs, water-maidens, Valkyries, etc. W. G. Turner has written: "One can recognise a picture of the world through which one is also fighting one's way. The dwarfs, giants and gods may be regarded as dramatisations of the three main orders of mankind: dwarfs, the instinctively lustful, grabbing people; giants, the patient, industrious money-lovers; gods, the clever, moral intellectuals who (should) make and rule states and communities."

The public, through lack of early music-training in the schools in America and Australia, is not quite so discriminating as to quality in work and performance as are European audiences, who have had music 'on tap,' so to say, for several generations. Considering the age of these 'new' countries and their distance from the centres of music, more advancement can scarcely be expected. It is most encouraging to have the favourable opinion of Dr. Boyd Neel as to the listening capacity of Sydney audiences. Australians owe a debt of gratitude to the British Council for making his visit possible.

Even in Beethoven's day there were mutual admiration societies — as there are now — that combined extreme rigour of judgment of anybody outside their own magic circles with extreme toleration of everyone inside them. As an instance of prejudice as recent as 1844, it may be remembered that when Mendelssohn came to England in that year to conduct the Philharmonic orchestra, he brought with him Schubert's C major symphony. When it was being rehearsed, the members of the orchestra were derisive about the triplets in the last movement, and Mendelssohn, very indignant, withdrew the work, and

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the Philharmonic deprived itself of a very considerable honour. After a lapse of twelve years this great symphony was produced under the direction of Augustus Manns at the Crystal Palace in April, 1856. Now, in 1947, they go to the other extreme, and perform in London the work of an unknown Australian, and it is proclaimed a masterpiece!

In conclusion, and to return to listening as a study in itself, is an intelligent interest in the construction of music and in the instruments of the orchestra, by the man in the street, any more high-brow—to use a common but misleading expression—than a boy's intelligent interest in the mechanism of a watch or a motor car? Such knowledge may make listening more interesting, and anything that stimulates interest in music is beneficial. Conscious listening becomes, in time, aesthetic and unconscious; and music which gives less than joy to the listener can be of interest only to intellectual poseurs and 'high-brows.'

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KINAESTHESIA.

The following article on 'Kinaesthesia and Piano teaching' is included in the hope that it may be of interest to teachers of music. It was translated from a pamphlet given to the author in Vienna by Frau Dr. Bühler, a distinguished Viennese psychologist. Dr. Gilbert E. Phillips, of The Teachers' College, University of Sydney, has been kind enough to comment on this paper and his remarks will follow it.

“There is a sense which is more important to us than sight and hearing, and obviously more important than any of the lesser senses of touch, taste or smell. This sense of 'Kinaesthesia' — the movement sense — the muscle-tendon-joint sense — we use as unconsciously and unceasingly as the air we breathe. Sight and hearing are called the 'higher senses' because they give greater knowledge of the external world, and are thus highly educative. Yet Helen Keller, deprived of both these valuable senses when only nineteen months old, became a highly educated, cultured and useful woman. Her gateway to knowledge was the sense of Kinaesthesia. She described herself later as 'a veritable vibroscope, a faithful echo of the slightest vibrations of the air.'

Fortunately, the organ of hearing, the ear, is not the only channel by which the sensations of vibrations may be conveyed to the brain. They may reach the brain as kinaesthetic movement sensations, originating in the muscles and tendons and about the joints. If, for example, C, the second line above the treble, be played on the piano, and a finger placed on its wire, the vibration sensation is conveyed to the brain by the sense organs in the muscle of the finger. If C. two or three octaves lower, be played, and a finger placed on its wire, a difference in the vibrations will be noticed. But our perception of that difference is crude indeed when compared with the highly developed perception of Miss Keller.

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She does not need to be in contact with the vibrating wire. By merely placing her hand on the case of the instrument, she senses the vibrations which have been transmitted to the case. She *enjoys* music played on the piano, when thus in contact with the instrument, although she does not hear that music."

The achievements of Miss Keller fill us with sympathy, with admiration, indeed, with reverence. But it may prove a serious loss to those of us who are teachers of the piano—or indeed, of any other subject, if we allow the matter to end there. Kinaesthesia is not a rare possession, we have it ourselves, and our pupils have it also. Miss Keller was obliged to develop kinaesthetic perception in a particular direction, unnecessary if not impossible to pupils blessed with the sense of hearing. But this does not imply that the development of kinaesthetic perceptions in other directions is not important to our more fortunate pupils. One authority writes on the subject in relation to general education as follows: 'Only now are educators beginning to realise the indispensable usefulness always and everywhere, of kinaesthesia—the feeling of movement.'

If there is one thing more important to a teacher than another, it is that his pupils should become thinkers, that they should form a habit of thinking. Scientists have discovered that the brain of a child is specially adapted to think through Kinaesthesia; also that 'the child who does not form a habit of thinking, forms a habit of not thinking.'

The pianoforte pupil has always used the sense of Kinaesthesia in his work. He could not walk to the piano without it, nor depress a single key. Hitherto we have been content to let him use it unconsciously. But when he is enabled to use this sense consciously, the results are surprisingly good.

Kinaesthesia is the most precocious of the senses. Psychology not only teaches that the senses develop early, but that they are early developed to their maximum. We therefore cannot improve the native acuity of the senses. Nature herself attends to their full development, without

our aid. All that we may do is to select a suitable activity through which chosen senses may express themselves, remove all obstacles to that expression, develop perception through those chosen senses in their proper sequence, and begin the development of sense perception at the best age. The senses used in learning to play a musical instrument are kinaesthetic — contact, time, rhythm, hearing and sight. These senses are ready to be guided by us in direct lessons when the normal child is five years old. Children are ready then to begin piano-forte or violin lessons at the age of five, but only from teachers who have been prepared to teach children from that age. (This, of course, applies to normal children. Those who are exceptionally gifted may be instinctively aware of what the average child takes several years to learn.—R.D.).

Skilled kindergarten teachers have been specially prepared for their work, and teachers of music, after preparation, can just as successfully teach children of kindergarten age.

We teach the little ones in small groups of three, four, or five, but each child is taught individually. They are taught by games, games intended neither to amuse them nor to arouse interest in their lesson, but games which *are* lessons. Young children can only attend to what is interesting in itself, so every detail of the lesson must be so interesting as to be a game. The games have no climax, they need none. The mere playing of the games satisfies the children because young children like to play individually, although in the company of other children.

Even at the early age of five, a child, although conscious of the object of a movement, is unconscious of the movement he makes to attain that object. Our first task, therefore, is to make the child (or older pupil) conscious of his movements,³ to re-arouse kinaesthetic sensations in and about the acting joints. This we do in games so quickly

³ These are Professor Bühler's views, not necessarily the writer's.
R.D.

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learnt, that usually young children are able to begin to apply them in the first few bars of a little piece at their first lesson. And how this delights them! The senses of contact, sight, hearing, time and rhythm help in the arousal of conscious kinaesthesia.

We have said that Kinaesthesia is the most educative of the senses and therefore we use it whenever possible. Its constant use throughout the whole lesson is, no doubt, the principal reason why the lesson is so enjoyed, for continual movement is as natural to young children as breathing. To expect young children to keep still is to demand of them a fixation of attention on the inhibition of bodily movement. Kinaesthesia, then, aided by one or more of the senses of contact, hearing, sight, time and rhythm, is used in teaching correct muscular condition, pianoforte positions and movements, note-reading, time-reading, ear-training, transposition and theory as far as the construction of triads and chords of the seventh. No games are more enjoyed than the theory games. Time and rhythmic perception are developed rather by suggestion than by special games. So the development of kinaesthetic perception has made possible to our small pupils an early and joyous entrance into the world of music at the best average age. They come to us, eager and smiling, for what are to them music-games, but to us serious lessons. They leave us with reluctance. To our advanced pupils in whom it has been well-developed, it has given a muscular and nervous control otherwise unobtainable to many of them. For us, their teachers, it has done much; it has made our work at once easier and more effective. It has made it possible for us to reach our highest ambition as teachers of music — the attainment of the same degree of success in our work as is secured by trained school-teachers in theirs, and from the same early age. More than this we cannot hope for, less than this should not content us."

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In a letter to the author, Dr. Gilbert E. Phillips makes the following comments:

“While agreeing generally with Professor Bühler’s ideas, I feel that she is rather magnifying the importance of the kinaesthetic sense relative to the other major senses of sight and hearing. Each sense has its own appropriate function and field, and for education in the realm of knowledge and ideas, sight and hearing are, and will remain, the main avenue of education. But in the realm of movement, the kinaesthetic sense is of course most important. Spoken speech is the meeting ground of the two. As movement, its development depends on the kinaesthetic sense, but it is also the main media by which we express and communicate ideas.

For some people, understanding through ear and eye is not satisfactory, and therefore, such people, in learning, have to depend mainly on the kinaesthetic sense, for example, by means of kinaesthetic images of words, that is, the reproduction in the form of images of the actual muscle and joint sensations received when speaking. (I have few auditory images and practically no visual ones. For me, also, music is purely auditory. I could, I suppose, learn to recognise middle C on the piano by feeling the vibrations, but it isn’t necessary as I am not deaf. If I were deaf and wanted to enjoy music, I should have to depend on Kinaesthesia.)

We depend on this sense when we write — the hand actually writes the words as we think of them — without conscious direction and without any very conscious knowledge of the kinaesthetic sensation aroused by the movements of the hands. The musician, I suppose, does the same when he plays without the music, but of course, he may ‘see’ the printed notes by means of visual imagery. Probably his fingers go just to the right places on the instrument, although, when he first began to learn, he had to depend on vision.

Of all our perceptions, the kinaesthetic are the most difficult to directly attend to, and we rarely have more than the most fleeting awareness of them. I think it

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would be embarrassing and would lead to clumsiness of movement, if we were very conscious of them. We are interested in the actual movements, not in the sensations and images on which they depend, and therefore we have formed from our earliest days the habit of withholding attention from them. I suppose one could, by constant effort from early childhood, make oneself fully conscious of all the mass of sensory material arising from our movements, but it would not be worth while.

The late Dr. Royle gave himself this training, and could, as a result, voluntarily contract any and every skeletal muscle in his body. He could make muscular ripples run up and down his back at will. In this way he learnt his anatomy.

In one field of education we do force pupils to depend on kinaesthesia for their learning — in teaching typewriting by touch. The keyboard is covered and the pupil has to make his fingers touch the right key without seeing it.

In my own case I write or draw or say anything that I want to learn, because for me, the kinaesthetic sense is better for memorising than either vision or hearing, and there is a small minority of people similarly afflicted.

What I think Professor Bühler is trying to say is that children will learn the piano, or anything else, more quickly and more easily if you can make it into a movement game. First, the interest in the game — as a game — increases the intensity of the attention given to it, and this increases the speed of learning; and, secondly the employment of the kinaesthetic sense, in addition to the other senses, increases the chances of the matter being better understood and more easily reproduced. But to say that the kinaesthetic sense is the 'most educative of the senses,' however true it may be in a special situation, e.g. typewriting by touch, is a gross exaggeration. Quite probably in your own successful methods in teaching music to very young children, you were doing the very thing that you are asking me to tell you how to do."

TRISTAN AND ISEULT.

The Legend.

So many writers have used this legend and subjected it to so many variations that to compare them and decide which was the more realistic was no light task. In addition to the versions of Bédier and Swinburne, Wagner and Mallory there is also a play by Masefield written round the romance and a one-act play by Thomas Hardy called "The famous tragedy of the Queen of Cornwall."

After reading Bédier's novel,⁴ written in 1920, in which the author draws on the best French sources for his subject, we turned to Swinburne, then to Matthew Arnold and later to Wagner. Having read them all, the versions of Bédier and Wagner emerged coherent and plausible while the flowery and involved poems have been discarded as defying analysis and probability.

In one of the most scholarly and sympathetic studies that has appeared on this drama, Maurice Kufferath, formerly Director of the Théâtre de la Monnaie at Brussels, says: "The present value to us of these diverse versions is that they throw into greater relief the poetic art of Wagner, who follows none of these contradictory tales implicitly, but gathers from each the most striking features. These he groups, condenses and weaves into so logical and coherent a whole, that it forms, in fact, a new version — the true heart of the legend — a version innately right, so natural and so human, that we seem to discover in it the original primitive tradition." It was gratifying to find that this estimate agreed with the one we had already formed.

⁴ Bédier wrote his novel of Tristan and Iseult in 1920 and was made a member of the French Academy the same year. He was also Professor of Languages and Literature, and has written a history of French Literature. He died in August, 1938, at the age of seventy-four.

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Wagner's Version.

The legend is here described and interpreted in accordance with Wagner's own writings. In order to convey the inner meaning—the spiritual significance—of his presentation, more than a smattering of Persian and Oriental philosophy would be needed. Such knowledge being a little out of reach, the story has been reduced to the simplest details, and later, some idea of Wagner's method of work, as illustrated in the orchestral Prelude, will be given.

Those of you who have closely followed the music-drama will recall details which were significant in the development of the opera. As you know, Wagner's drama opens while Tristan is bringing Iseult back to Cornwall after the stirring events which had led to his visit to Ireland and meeting with Iseult.

It might be as well to summarise these happenings in order to better understand their consequences as portrayed in the music-drama. Tristan's uncle and liege-lord, King Mark of Cornwall, had to pay yearly tribute to King Anguish of Ireland, or fight one of his most powerful knights. Morold was so renowned for his strength and prowess that no Cornish knight had before dared to accept the alternative of fighting him. Tristan had accepted, and, in the end, had killed Morold, and a fragment of the weapon had been left in his skull.⁵ The whole drama develops from this incident. Or perhaps one should say, the themes or 'motifs' from which the Prelude is evolved are suggested by this incident.

Tristan had been taken back wounded to Cornwall, while Morold's men landed with *their* fatally wounded leader on the shore of Ireland. (The fight had taken place on the Island of Sanson, 'and was long and terrible'). Morold's sister, the Queen, and his niece, Iseult, were waiting to minister to him. "But their magic was in vain, for Morold lay dead, and the splinter of Tristan's sword stood in his skull, till Iseult plucked it out and shut it in a chest," to quote Bédier.

⁵In Hardy's version "he stretched Sir Palomides low."

TRISTAN AND ISEULT

Tristan, too, had been badly wounded. A poisoned barb was found in his wound, and the people of Tintagel despaired of healing him. He had heard of the Princess Iseult who had been trained in the art of healing and of magic, by her mother; so, as the last resource, he went to Ireland 'with nothing but his harp and sword,' according to Wagner. As slayer of Morold his life would be forfeit were he to seek healing from Iseult; so, reversing the syllables of his name, he announces himself as "Tan-tris," and captivates everyone with the sweetness of his minstrelsy, as he had done at Tintagel.

Iseult undertakes to heal the minstrel's wound. But — remember the fragment of steel she had found in the head of Morold! She discovers a gap in the stranger's sword, and, guessing the truth, succeeds in fitting it into the gap. Enraged, she raises the weapon to avenge the Irish champion's death, but the sick man silently looks into her eyes — and the sword falls harmless to the ground.

This fateful 'look' is the point from which the whole of Wagner's drama evolves, and is distinctly his own invention, being found in none of the other versions of the legend. It reveals to the finer perceptions of Iseult that they are 'mutually predestined for one another.' This is evidently something much more significant than what is commonly called 'love at first sight.' It indicates an identity of soul, the meaning of which becomes clearer as the drama unfolds. "In silence she heals his wound, and in silence and safety he departs for Cornwall." Still blind to the mysterious relation he bears to Iseult, he loudly extols her charms to his uncle King Mark, and will not rest content until the good old King permits him to return to Ireland with a fitting escort, to bring her back to marry his uncle. (Their difference in rank and the fact that Tristan — "a good honourable knight" — was already married to another Iseult, daughter of the King of Brittany, ensured his fidelity).

It is during this journey that the drama begins.

The Prelude opens with a remarkable phrase which is really a combination of the two most important motifs in

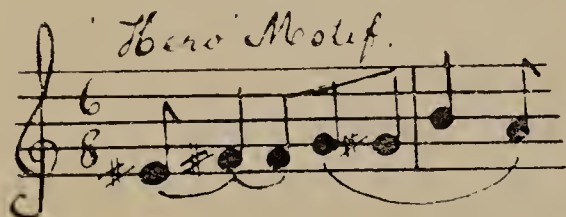
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the drama. The first, grief-laden and resigned, is particularly expressive of the nature of Tristan, and is called the 'Sorrow' motif.

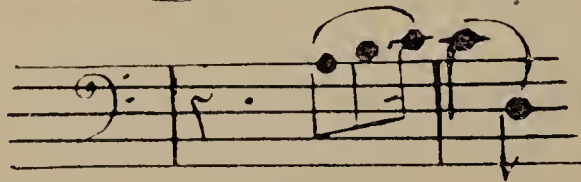


Then making a counter point with this we have Isolde's 'Magic' Motif.

In the course of the drama we find that this simple chromatic sequence occurs every time either Iseult or her mother is mentioned. It also occurs in the beginning of the 2nd Act when Iseult speaks of Frau Minne. So this second motif is especially connected with the nature of Iseult, and when combined with the first, expresses at the very beginning of the work the essential characteristics of the hero and heroine. The second time this passage occurs, it begins with a major 6th, and moves all along a semitone higher. Then come a second pair of motifs, representing Tristan as 'hero,' and the fatal 'Look' which he cast upon Iseult when she raised the sword to kill him.



'Look'
Motif



These last two notes are played by strings and echoed by horns.

The meaning of the 'Look' motif becomes clearer in the course of the first Act. It is firmly impressed on the memory by continued repetition throughout the Prelude. The next two motifs of the Love Potion and Death Potion are closely allied to the 'Look' motif, and both are characterised by the descending interval of the seventh, the first being a major seventh in the Treble and the latter

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a minor seventh in the Bass. This similarity is probably due to the close association of Love and Death in the Drama.

Here are the 'Love Potion' and 'Death Potion' motifs:



In the full score this last D sharp is sustained throughout the bar by the three bassoons and bass clarinet.

Before we come to the 'Liebestod' which closes the drama, we have the "Ivy and Vine" motifs, and this is how they originated. The legend reads: "An Ivy and Vine sprang up in close embrace o'er Tristan's and Iseult's grave." (Shelley, like Wagner, was evidently struck by the symbol of the interwoven ivy and vine, for he writes:

*"The ivy and the wild vine interknit
The volumes of their many turning stems."*

You will notice that, in this passage of the 'ivy and vine' which begins with violas and 'celli, the strings and wind — (oboe, clarinet and English Horn) are heard alternately, and this seems to be a development of the 'Look' motif. These figures alternating with the 'Look' motif, and the recurrence of the Death Potion motif in the Bass lead up to the strenuous figure of the 'Longing for Death' motif:

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The motifs of 'Tristan's sorrow' and 'Iseult's magic' reappear in combination with this, and then we hear the 'Look' motif, which is carried upwards and onwards upon a stream of sound, the whole culminating in a tremendous climax which produces a marvellous harmonic effect. When we look into it we find it to be a perfectly natural combination of the three motifs just mentioned.

The Tristan Drama was written when the musical composition of the Ring trilogy had reached the middle of the second act of Siegfried which Wagner had laid aside in the spring of 1857, because, at that time, there was no hope of performance in existing theatres of a music-drama of such proportions. It required "three days and a fore-evening." So he set about writing a work that might stand some chance of being performed at once. His one comedy, 'Die Meistersingers' was also the result of these practical considerations.

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It is interesting to learn that Wagner himself has given a very important explanation concerning the poem of 'Tristan' and its relation to the music. He points out that in his early work, 'The Flying Dutchman,' he designed the verses so that they might be stretched to any length by the operatic melody, by continual repetition of words and phrases — a relic of oratorio style. In Tristan, however, there is none of this word repetition to be found; to quote Wagner: "The weft of words and verses fore-ordains the 'dimensions' of the melodies;" that is, the structure of each melody is already erected by the poet, and, he adds, "this method imparts to the musical setting a wealth and inexhaustibility which could otherwise never be imagined." Wagner was always a remarkably just and impartial judge of his own work, and his estimate of Tris-

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tan has been fully endorsed by the most competent authorities of to-day. "I notice a fatalistic opposition to the finishing of *Tristan*, but that cannot force me to work at it more hurriedly," he wrote to a friend. "On the contrary, I work at it as though I had nothing more to do for the rest of my life. The result is that it grows more beautiful than anything I have done before."

I know there are people, like Debussy, who are prejudiced against any attempt at analysis, what they call "the arbitrary labelling of motifs." But Wagner himself often quoted specific motifs in his writings, and even went so far as to 'label' some of them. No doubt there are exceptionally gifted people capable of the complex mental feat of understanding such a work as '*Tristan*' by seeing one or two performances, but, for the majority, a preliminary study is of the greatest assistance. A striking confirmation of this opinion is given by Professor Lavignac⁶ in his treatise on Wagner's music-dramas. He describes how he went to a Bayreuth Festival having made a careful study of *Parsifal*, knowing the *Meistersingers* fairly well, but quite ignorant of *Tristan* and *Isolde*, the first performance of which was given in Paris in October, 1899 — sixteen years after its première in Munich. The result was that, whereas the performances of *Parsifal* were to him 'two days of the most pure and never-to-be-forgotten happiness,' and he was able to appreciate the humour and pathos of Wagner's only comedy, of *Tristan* he understood 'nothing at all — absolutely nothing.' 'It takes a certain amount of courage to confess these things,' he adds, 'but I wish my sad example to be of service to others, and therefore it is necessary to relate it.'

Some years ago, the critics, W. G. Turner and Ernest Newman, carried on a controversy in the '*New Statesman and Nation*' on the relative merits of Wagner and Beethoven. In his book on Beethoven (p. 240), Mr. Turner says, "Except for die *Meistersingers*, not one of

⁶ Professor Lavignac was a former Professor of Harmony at the Paris Conservatoire and his comprehensive "Music and Musicians" should form the substratum of the studies of every serious student.

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Wagner's dramas contains human beings. They are all monsters, called euphemistically, gods, or they are legendary figures of an equal monstrousness. From the beginning to the end of 'the Ring' there is nothing but sheer vitality personified into the figures of myth. Wotan is the power of Knowledge; Loge is Cunning; Fricka is Woman; Freya is Joy; Brunnhilde is Maidenhood; Siegfried is Boyhood; Mime is Spite; Alberich is Greed; Siegmund and Sieglinde are merely male and female love, and so on." Mr. Turner goes on: "The senses and the passions rage nakedly and simply through Wagner's music-dramas, and their philosophical content is what a philosopher can deduce from them and not what Wagner put into them."

Wagner's idea that a 'great' man was a man who could pull a sword out of a tree used to appear comic to me — even when it was explained that the sword meant 'necessity.' To wrap up Siegmund's action in obscure symbolism and philosophic jargon does not disguise the fact that a big man pulling a sword out of a tree and running away with another man's wife was apparently Wagner's idea of the heroic, which, to the end of his life, never got beyond gratifying or renouncing the gratification of the senses, and his idea of a conflict was a fight over a woman or gold.

After such criticism as the above, let us see how another writer draws us on 'by direct prompting and subtle evocation of scene after scene' to arouse a hankering in us for a Wagner festival. In his 'Ten Composers,' Neville Cardus writes: "The mind of Wagner worked on two planes. He saw with his ears and heard with his eyes. Isolde waves her scarf; and we hear it in the orchestra. Mime seeks how to forge the sword, and we are shown the interior of his dark, primitive mind (the wood-wind at the beginning of 'Siegfried,' Act I.). Kurwenal looks out on the vacant waste of the sea for a sign of Isolde's ship. And the rising string harmonies tell us that his eyes scan the horizon and find nothing. We hear vacancy," etc. This is the most alluring way of persuading us to explore and to enjoy music.

CHAMBER MUSIC.

This term is applied particularly to instrumental music for solo instruments in combination, which conforms to certain standards. 'Concerted Sonata Music' would perhaps be a better title if the word 'Sonata' had not become narrowed in its modern sense.

Works such as Pianoforte solos, vocal duets, etc., are not generally indicated by the term, which originated many years before the time of Haydn, from the custom of performing works for three or four or more instruments in the apartments of the nobles who were the patrons of the composers of the period. So the term implies all music that is especially suitable for performance in a private room, and, in its modern application, it excludes songs and piano solos as well as all ecclesiastic and dramatic music, and music intended for masses of singers or players, such as choral or orchestral music. (Yet in Broadcasting the term is sometimes used quite otherwise.)

"In the time of the Frankish kings," says Mr. H. E. Krehbiel, "the word 'Chamber' was applied to the room in the palace in which the monarch's private property was kept and in which he looked after his private affairs. When royalty took up the cultivation of music, it was as a private, not as a court function, and the concerts given, took place in the King's 'chamber' or private room. The musicians were nothing more than servants in the royal household. This relationship endured into the nineteenth century. Haydn was a 'Haus-offizier' of Prince Esterhazy."

Now (in 1945-6), we have young composers — Shostakovich, for instance—declaring, in an interview published in the New York Times, that: 'There can be no music without an ideology. The old composers,' says this revolutionary prodigy, 'whether they knew it or not, were upholding the rule of the upper classes.' In any case, the great masters, Palestrina, Bach, Haydn and Beethoven

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throve artistically on 'patronage' and sympathetic appreciation. If the masses flock round the banner of Shostakovich, no doubt all concerned will be satisfied.

A long digression, and now to return to defining Chamber Music. The String Quartet is the most perfect combination, although stringed and wood-wind instruments, and even the piano are also used variously with one another in the best kind of Chamber Music. Schumann was the first to add the piano to a combination of four stringed instruments. His Quintet in E flat major, Opus 44, is a perfect example of the happy blending of piano and 'strings.'

The String Quartet is written for two violins, viola and 'cello. A Quintet is for five instruments used variously, as the Schumann Quintet just referred to; or for piano, two violins, viola and double-bass — used in Schubert's 'Trout' Quintet. There is also Schubert's lovely String Quintet with two 'cellos (Op. 163), in C major, written in 1828, just before his death.

A String Trio is much more difficult to compose than a Quartet, four-part harmony being easier to deal with and make effective than three-part harmony. Similarly, it requires more skill to drive a tandem than a 'four-in-hand.'

The most popular 'trio' combination is for piano, violin and 'cello. A Trio which sounds like a Quartet by the use of double-stopping is a clever trick, but it is almost as falsely conceived as a quartet which sounds like a string orchestra. Haydn wrote about thirty string trios, Schubert two. Brahms wrote a trio for two violins and viola. It is most important that the student should study Beethoven's five string trios.

As to the performance of Chamber Music, no part must predominate, and the virtuoso element must be eliminated entirely. The players should be in close touch with the audience so that the finest nuances of sound may be heard clearly, also the brilliance and resonance of the strings.

Chamber Music is not for large audiences. It is not glamorous nor sensational nor vivid in colouring. It

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might be compared to a water-colour drawing or an etching in the realm of pictorial art. Instead of heavy, rich layers of pigment entirely covering a canvas, we have a more subdued and quiet toning, with every line and shading important and necessary. Even modern chamber music is true to the best traditions of its kind.

Balance and tone-colour are of the greatest importance, for 'the slighter the structure the more easily is it disturbed.' So the Chamber Music writer must develop his intellect. Insincerity and artificiality should at once be felt by the listener, even if he has not cultivated a feeling for detail, symmetry and form.

The possibilities of such a combination as four-stringed instruments were probably first conceived by Haydn's immediate predecessors, C. P. E. Bach and Franz-Xavier Richter (1709-1789), who is said to have written sixty-nine symphonies and six string quartets in addition to other works. Johann Stamitz (1717-1756), who worked with Richter, also contributed to the original sonata form. Reinken (1623-1722), a pupil of the celebrated Amsterdam composer, Sweelinck, wrote a notable quartet or Suite for two violins, viola and bass which is called 'Hortus Musicus.'

Domenico Scarlatti (b. 1685), son of Alessandro, experimented with writing for four-stringed instruments; and Gregorio Allegri wrote a quartet for two violins, viola and basso di viola, nearly a century before Haydn was born. Two string quartets by C. P. E. Bach have actually been published but are now probably out of print. All this paved the way for Haydn (1732-1809).

Although they certainly did not invent four-part harmony, it must have been about this time that the advantage of reducing a work of symphonic proportions to 'chamber' use, was first thought of.

The principal difference between Chamber Music and larger instrumental work is that, in Chamber Music, each instrument which forms the quartet must have equally interesting passages to perform and no one part must be subordinate or vice versa. Each must have something

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to say worth saying, or, as Grove puts it: "The Quartet represents the equal conversation of the four instruments."

Haydn, Mozart, Beethoven, Schubert, Schumann, Tschaikowsky and Borodin are amongst the most notable writers of Quartets, and one has been composed by an Englishman, Ralph Vaughan Williams. In this work, in G minor, the form of construction of each movement closely follows the principles laid down by Mozart and Beethoven. The themes, however, are original and are treated in an independent and modern way. Benjamin Britten is the leader of another more recent contemporary English school of Chamber composition; and in Australia, Margaret Sutherland has written a quartet for clarinet, viola, horn and piano which was first performed in Sydney, Australia, in October, 1945, receiving very favourable notices. Alfred Hill, an Australian, has also written some notable Chamber compositions, showing the influence of Ravel, whose novel idiom, at the time he first encountered it, must have struck a responsive chord in Mr. Hill's consciousness. The latter's 'Maori' Quartet also is reminiscent of the 'Nigger' Quartet of Dvorak.

Brahms, Dvorak, Smetana, Debussy, Borodin, Ravel, Max Reger, César Franck, Grieg, Fauré, Florent Schmitt, Schönberg and others have also written string quartets. Verdi, Grieg and Richard Strauss each wrote one quartet. Debussy's Quartet, Op. 10, in G minor, was dedicated to the Ysaye Quartet which first performed it.

Beethoven, Schubert, Schumann, Mendelssohn, Franck, Dvorak, Dohnanyi, and the Englishmen, Elgar, Jas. Friskin, Arthur Bliss and Arnold Bax have each written Quintets that are famous. Schubert's 'Trout' Quintet, Op. 114, takes its name from a set of variations (comprising the 4th movement) which is written on the theme of a song of the same name. It is for piano, violin, viola, 'cello and double-bass, and is a justly popular and wonderful work. Schönberg's 'Wind' Quintet and three String Quartets are seldom heard. Shostakovich, in 1941, received the Stalin prize of 100,000 roubles, surely the highest sum won for a chamber music work — his Piano Quintet. Florent Schmitt's Piano Quintet, Op. 51, first

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performed in 1909, is seldom heard, nor his quintet for wind instruments. One would like to hear his 'Sonate libre' for violin and piano which appeared in 1919. Brahms' repeatedly transcribed work in F minor, Opus 34, which was conceived as a String Quartet, then reshaped by the composer into a Sonata for two pianos, at last definitely emerged as the now famous piano Quintet.

Brahms and Tschaikowsky have each written famous sextets, for two violins, two violas and two 'cellos. The two lovely sextets of Brahms, Opus 18 in B flat, composed in his early twenties, and the second in G major, Opus 36, surpass any in this form composed before or since. Beethoven's 'Grand' Septet, Opus 20, written 1799-1800, is for clarinet, bassoon, horn, violin, viola, 'cello and bass. It has six movements.

* Schönberg's definitions of 'consonance' and 'dissonance' which first appeared in his "Harmonielehre" is quoted by Egon Wellesz, his pupil, in a biography first published in 1921 and revised and edited by Dr. Eaglefield Hull a few years later. Schönberg defines consonance as "the closer and simpler relation with the ground note, and dissonance as the more remote and more complicated." Thus he believes in a graduated distinction between consonance and dissonance. "The consonances, turn out to be the first overtones, the more remote the overtones, the less they can be made to fit in with a combination of sounds and the more they need resolution. Now, the important deduction from this is, that through the removal of the distinction between consonance and dissonance the aesthetic values of consonance as being beautiful and dissonance as being ugly, disappear altogether. For if the distinction no longer exists—if dissonances are merely more remote relations to the ground note, where does beauty end and ugliness begin?" Of course it is the manner in which the matter is fitted in to make a homogeneous whole which determines the ultimate aesthetic. It would seem then, that 'beauty' is in the ear of the listener as 'beauty' is in the eye of the beholder, and this sensibility and intellectual development in ourselves is the supreme test of discernment regarding the quality and ultimate value of much so-called 'Modern Music.'

It might be further suggested that lack of appreciation of unfamiliar combinations of sounds may be due to one's own limitations and is not the fault of the composer.

This writer can find no analogy between the music of Schönberg and the writings of James Joyce suggested by Constant Lambert in "Music Ho," published December, 1933.

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Schubert's Octet, Opus 166, composed in the early part of 1824, for two violins, in addition to the instruments just mentioned in Beethoven's Septet, has also six movements corresponding almost exactly both in number and character and even in details with Beethoven's Septet, except that the 'minuet' and 'scherzo' have changed places. This octet takes more than an hour to perform.

Ravel's Septet is characteristic of the early twentieth century French style of Chamber Music. The concentration of interest is on 'impressions' of harmony rather than on design, although traditional sonata form is followed in the work.

Mendelssohn wrote two quintets, six quartets and an octet, the scoring of which is fresh and varied. These should be very useful to students' Chamber Music classes. Schönberg's* 'Verklärte Nacht' (Transfigured Night), was originally a Sextet which grew out of the form of Dehmel's poem. It has been broadcast many times during the last few years, even in remote Australia. The influence of Gustav Mahler is felt in this work.

Haydn's little Octet for two oboes, two clarinets, two horns and two bassoons (published originally by C. F. Kahnt), shows exceptional skill in writing for wind instruments, which he no doubt learned in his old age from the young Mozart's little quartet for oboe and strings. This is not the only instance of youth exerting an influence over a less youthful mind.

Three of Haydn's thirty-one piano trios, No. 29 in F, No. 30 in D, and No. 31 in G are with flute. In his early trios for piano, violin and 'cello, the piano sometimes predominates, especially in the F sharp minor, No. 2 Trio, but we feel that all is as it should be. It must be remembered that some of Haydn's early trios were written for piano with violin and 'cello accompaniment.

There is a very fine string quartet in G—the last and greatest of Haydn's quartets which we seldom or never hear. 'The Great Bassoon Joke' of Haydn would also be a welcome innovation at a chamber concert, drawing attention to Haydn's exhaustive knowledge of that instrument.

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Haydn wrote between seventy and eighty quartets, and thirty trios for strings and other combinations, including eight divertimentos. He also wrote about twelve violin sonatas, but as no complete edition of his work exists, and some works have not been published at all, it is difficult for an historian to be accurate.

The Chamber Music of C. M. Loeffler, an American by citizenship, though born in France, is never heard nowadays, yet 'Cobbett's Cyclopaedic Survey of Chamber Music' describes a movement from his first String Quartet, performed first in 1888, in glowing terms. It adds: "Few, if any American composers equal Loeffler in technical accomplishment, and none has surpassed him in choice of material and sensitiveness of taste."

The failure of many aspirants in writing for small combinations, each of equal importance, seems to be their inability to develop themes. This 'dressing-up' of the melody is just as important as the melody itself — although Debussy thought otherwise, and, in his criticisms⁷ often deprecated the tendency of young French composers to emulate what he called 'the unrelieved monochromes' and 'tiresome and persistent developments' of some composers. But Debussy's manner of dealing with subject matter was entirely original and based on specific theories of his own, and he neither wished for nor encouraged 'disciples.' Grieg, with all his rare gifts, was almost impotent in respect of developing themes, and was not a successful composer of chamber works. He wrote only one quartet, that in G major. Brahms, on the other hand, was one of the greatest writers of chamber music. He was thoughtful and intellectual, which suggests that an underlying seriousness is essential to the chamber music writer.

It is likely that Chamber Music began with the lightest types of dances devised for the evening amusement of over-dined monarchs and nobles, but it has evolved, thanks to the musicianship and genius of Haydn, Mozart and their successors, into the highest intellectual and musical accomplishment and the purest beauty.

⁷ See "The Theories of Claude Debussy," by Léon Vallas.

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Later the great Beethoven sounded the utmost depths of dramatic expression and emotion in his Opus 132, the long slow movement of which is almost as inaccessible as the 'Grosse Fuge' of Opus 133. The time taken for performance of Op. 132 varies considerably. It may take anything from 38 to 47 minutes, this difference being due to the variety of opinions about the speed of the slow movement which may take from 13 to 20 minutes. Beethoven's illness may account for its melancholy mood. There is a heading, in French, to the slow movement: 'Song of Thanksgiving to the Deity on recovery from an illness.' It was first performed in public in 1825 and was written in the Lydian mode. The first and last movements seem to have had considerable influence on Brahms.

D'Indy frequently assigned the difficult 'Grosse Fuge'⁸ of Op. 133 to the 'Strings' of his students' orchestra at the Schola Cantorum. The effect must have been almost annihilating! In 1826 it was universally condemned by the critics and most musicians themselves, and even now, after more than a century, it is not yet well-known; nevertheless it has found its way into programmes, even at the antipodes. The author heard it in Sydney, Australia, in 1945.

In the Gesellschaft der Musikfreunde in Vienna, we have seen the MSS. of Brahms' String Quartet in C minor and of that in A minor, Op. 51; also the last movement of the Piano Quartet in C minor, Op. 60; the 'cello sonata in F, Op. 99; a trio in C minor, Op. 101; the Viola Quintet in G. Op. 111; and the Clarinet Quintet. The MS. of the G major violin sonata, Op. 78, is at the Brahmshaus at Gmunden which was also included in the author's itinerary in 1931.

Further reading: Thomas Dunhill and Kilburn on Chamber Music, and 'The Chamber Music of Brahms,' by Daniel G. Mason.

⁸ The 'Rondo and Finale' which he was persuaded to substitute for this fugue is further proof of the fallibility of contemporary criticism.

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The Hart House String Quartet.

Chamber Music, in the 'tonic and dominant' period of composers, Haydn, Mozart and Beethoven, was greatly stimulated, as previously stated, by the interest and patronage of the princes and nobles of Middle Europe, who were often very cultivated and keen musicians. They gave the composers of that period the opportunity of hearing their works performed almost as soon as they appeared, a great stimulus both to production and improvement.

And now, to-day, in Canada, a country well-fitted to carry on the musical tradition of Europe, we find, in the person of the Hon. Vincent Massey, of Toronto, such another disinterested and artistic patron, who has made possible the distribution of culture by his generous contributions to the University of Toronto, and in his interest and help in the initial performances of the first 'full-time' quartet in Canada. For this 'Hart House' ensemble is indeed one of the most famous of its day.

It is impossible to sketch its history without emphasising the influence of the Hambourgs on the musical life of Toronto. In 1911, this distinguished musical family settled there. In London and in Europe they were already known as virtuosi. The 'cellist of the Hart House group had concertised in other parts of the world—even in Australia. His hobby then was Chamber Music. Toronto little knew at that time what kudos he was to make for Canada. A young friend of his, a violinist of international repute was invited there to be first violin, who had formerly been 'leader' or 'concert-master' of the Berlin Philharmonic Orchestra, under the great Arthur Nikisch. De Kresz and Boris Hambourg had met as students in Brussels and had been members of the same String Quartet sponsored by Ysaye. Already living in Toronto was an excellent viola player, Milton Blackstone, and an enthusiastic young violinist, Harry Adaskin. How delighted the

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two young Torontonians must have been to welcome these strangers from the Old World! The orgies of Chamber Music can be readily imagined! And then, the time being ripe for public performances, a benefactor emerged, who, like the princes of old, soon found a way of making it financially possible to bring these talented performers before the public. And so the Quartet was born. Necessary funds were soon forthcoming, and a tour arranged which included the Maritime Provinces and extended as far as British Columbia. A supreme test of Canada's potential musicality! Immense enthusiasm greeted them everywhere. We read of 'glorious playing,' 'a beautiful and homogeneous ensemble,' 'deafening applause,' with which, by the way, Americans are very generous.

Some fourteen years after its inauguration, the Quartet was heard in New York at the Aeolian Hall. This programme included the then ultra-modern fourth quartet of Bela Bartok, and the great Opus 135, of Beethoven. In 1929 they were engaged by the B.B.C., with the result that they were heralded as one of the best quartets in the world. Even the English music-critic, Ernest Newman, had nothing but praise for them. When they later passed through Brussels to play for Ysaye, that master broke into paeans of praise about them in the publication '*L'Action Musicale*.' He was overjoyed to hear them again in quartets by Franck and Debussy whom he admired tremendously.

And now a word about the 1945 personnel of the Quartet. The original first violin, de Kresz (who was reported killed during the bombardment of Budapest, 1944-45), was the son of a distinguished surgeon. He studied with Hubay and Ysaye. His first appointment was to the court of Carmen Sylva, the Queen of Roumania. Later he was engaged by Nikisch for the Berlin Philharmonic Orchestra — a very great honour. The viola player, Milton Blackstone, was born in New York, and since coming to Canada, has been an inspiration to all students of the 'tenor violin,' the notes of which are so rich and vibrant, and which so few composers have treated as a solo instrument. The second violin, Harry Adaskin,

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was born in Riga, and was still an infant when brought to Canada. He studied in Paris and his début in London was something of a musical sensation. Boris Hambourg was born in Russia and brought to England as a child. His fame as a 'cellist is well known and needs no emphasis. Sir Ernest MacMillan, who visited Australia as a guest-conductor in 1945, has informed the writer that de Kresz left Canada in 1935. Adaskin retired in 1938, replaced by Adolf Kodolfsky; and Blackstone retired more recently. James Levey, former leader of the famous London Quartet, is now established as first violin. At their May Festival in 1945 the players were J. Levey, H. M. Nigar, C. Glyde and Boris Hambourg.

Chamber Music in Australia has benefited considerably in recent years by the advent of new citizens from Middle Europe. The "Musica Viva" Society, inaugurated in Sydney on the 8th December, 1945, by Richard Goldner, who was formerly associated with Simon Pullman's Chamber ensemble in Vienna, deserves special commendation, as much for its artistic as for its democratic standards. In Chamber Music, however, eclecticism is not a virtue, by which is implied a frequent change of personnel is not in the best interests of a 'Chamber' ensemble. At Oxford this problem was solved by forming two music clubs, one of which had the task of supplying the University with professional renderings of ensemble music by English and foreign musicians, and the other included undergraduates who received instruction from such celebrities as Sir Frederick Bridge and his son.

RUSSIAN MUSIC.

The earliest 'Oriental' or 'Nationalist' composers of Russia, Glinka (1803-1857), and Dargomijsky (1813-1869) were contemporaries of Mendelssohn and Schumann. Borodin (1834-1887), César Cui (1835-1918), Balakirev (1837-1910), Moussorgsky (1839-1881) and Rimsky-Korsakov (1844-1908) later formed a circle or 'New School' which was sometimes called the 'Koutchka' or simply 'the Five.'

But Glinka was the founder of Russian music; before his time Russia possessed no musical culture and no musical tradition other than that provided by her Church music and Folk music. The country had played no part in musical art and had no means of providing musical education. There were no public concerts before 1802, and the first school of music was not opened till half a century later. In Moscow and in Petrograd a few foreign artists occasionally performed—for the few. The people had their dance tunes, their songs of labour and play and their epic ballads—but, before Glinka, who was a musician of great originality, there were no organised concerts and no musical centres in the country. Composers who influenced this early Russian school were Berlioz, Schumann and Liszt.

Glinka evidently possessed the qualities of a reformer or initiator, tho' he seems to have lacked will-power and ambition. But he was a born orchestrator, as were several of his successors, particularly Borodin and Rimsky-Korsakov. His one ambition seems to have been to write music that should be national in character, and this he certainly accomplished with his Opus I—"A Life for the Czar" (1836). The subject commemorates the heroic deed of Iván Soussnin, a peasant who sacrificed his life for King and Country.

César Cui, who was also a writer and critic (he wrote a book on fortification and was military instructor to the Czar), declared that every one of the tunes of

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Glinka's opera bears deeply stamped on it the imprint of the Russian character. It is, however, said not to be compared with Glinka's second opera "Russlan and Ludmila."⁹ The rather noisy overture, the only portion apparently, so far, to have been recorded, unfortunately contains so small an amount of the musical material used in the opera as to be very little representative of it. The Overture might almost belong to the 'Tonic and Dominant' period, yet harmonies based on the tonal scale appear in the opera.

Glinka, as mentioned before, lacked one of the most important qualities of the reformer — that of determination. His 'reforms' seem to have been more unconscious than deliberate, and perhaps that is why they were so effective.

There is no doubt that Moussorgsky's 'Boris Godounoff,' Borodin's 'Prince Igor' and Rimsky-Korsakov's 'Ivan the Terrible' all sprang from the germ of nationalism in Glinka's first opera.

It is interesting to note that none of these propagandists of Glinka's gospel were 'professional' musicians. Each one of them carried on another profession, yet one hears them disparaged by contemporary 'professional' musicians whose names will possibly only be remembered by their creditors and progeny.

Balakirev had sufficient means to enable him to devote himself to his art without anxiety for his future. Borodin had, in his profession of science, ample means of support. (There is a monument where he is buried which is decorated with thematic references to his music and his chemical formulas — a memorial to his dual professions.)

Dargomijsky, Glinka's spiritual son, chose for the libretto of his opera 'The Stone Guest' an incident in Pushkin's poem 'Don Juan.' (Pushkin's version differs considerably from that used by Mozart). He wished that the music should interpret the words and he succeeded in realising this artistic aim; but when it was produced,

⁹ A well-known conductor has described "Russlan" as a Russian counterpart of "The Magic Flute"!

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the critics expressed opinions — which time has confirmed — with respect to its lack of inspiration and the dryness of its melodic recitative. The 'Stone Guest' was not finished by Dargomijsky. In 1869 he died, having entrusted its completion to Cui and Rimsky-Korsakov. His other works are: *La Roussalka*, *Esmeralda*, *The Triumph of Bacchus*, an opera-ballet; piano pieces, dances and songs.

Rimsky-Korsakov did not resign his position in the navy for two years after he was appointed Director of the "Free School of Music," and Moussorgsky, although he often experienced privations, apparently never resorted to the 'pot-boiler.' Instead, he obtained an appointment which kept his artistic ideal unblemished. The advantage of their independence seemed only to aggravate the prejudices of contemporary musicians against them. Envy, and often malice — so prevalent in musical cliques everywhere — gave rise to extraordinary opinions. Even Tschaikowsky wrote: "The young Petersburg composers are very gifted, but they are all impregnated with the most horrible presumptuousness and a purely amateur conviction of their superiority to all other musicians in the universe." This is quoted only to show how mistaken rivals can be. Of course there was little of the amateur about any of them. They had made a thorough study of the classics first and then the works of contemporary masters, and each possessed originality.

Borodin once, in a letter, used a very apt metaphor when he called Balakirev the hen and his disciples eggs "which were all alike, but from which sprang chickens that ceased after a time, to resemble one another at all."

Balakirev, with a newly acquired university degree, went to visit a friend in the country, who had an exceptionally fine literary and musical library, and also a private band, or rather, small orchestra. He discovered the principles of orchestration by private study, and in the surrounding country he found many lovely folk-tunes which became the nucleus of a fine collection.

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Later, in St. Petersburg, when he heard much of Meyerbeer and Bellini, his soul revolted, and he set about resisting and fighting this influence.

Then he met Glinka. He had found his *métier*. And thus was the foundation stone laid of what is known as the Russian Nationalist School of composers.

It was more a dislike of the cheap and tawdry in this Italian music rather than narrow nationalism which actuated him in propagating his patriotic ideal. He realised that patriotism must lose altogether its ethical foundation unless the toleration of a similar spirit in foreign peoples forms part and parcel of the sentiment. So Balakirev recognised the claims of others, as is shown in an overture on a Spanish theme. Then ten years later he added as companion to this, the Overture on Czechish themes. In 1861 the music of 'King Lear' was created — his only incursion into the realm of drama. Seven years later he gave full details of his *modus operandi* employed in this work to Tschaikowsky who was in difficulties over his 'Romeo and Juliet' Overture.

It was in 1862 that the St. Petersburg 'Free School' was launched which had so great an influence on music in Russia. A series of progressive concerts was instituted. By this effort he was able to reach the poorer section of the public who had formerly been unable to hear orchestral music owing to the prohibitive prices. (Most countries are just where Russia was, in 1862, in this respect). Works by budding composers were also given a hearing. In this year, 1862, Balakirev composed the symphonic poem 'Russia' to commemorate the thousandth anniversary of the inauguration of the Russian Empire by Rurik.

Nationalism, in music and in politics, can be overdone, as millions now realise; and the works of this purely nationalist school are unknown, even in some European centres. The progress made in aviation and radio, drawing every corner of the world closer together, has rendered eclecticism as necessary for composers as for the rest of mankind, if only for economic reasons.

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Balakirev's symphonic poem "Thamar" is one of his greatest works. Together with "Islamey," the piano fantasia which was one of Liszt's most cherished works, it seems to have been neglected by posterity. It is seldom heard at concerts or on the air.

In 1869 Balakirev was appointed conductor of the Imperial Music Society, and one of the first works to be performed was the 'Fatum' of Tschaikowsky which was afterwards destroyed by the composer. Balakirev, to whom it was dedicated, was not at all pleased with the work, but his adverse criticism was taken in good part and did not break the friendship. In 1882 Balakirev finished 'Thamar' and a year later it was performed. He dedicated the work to Liszt.

In 1883 he had accepted the post of Director of the Imperial Chapel and there introduced some very necessary reforms. Towards the close of his life he wrote a second symphony, in D minor. The first, in C major, composed in 1897-8 was played at Queen's Hall in 1899. He died in 1910 at St. Petersburg.

Much of his work should be popular with broadcasting companies which are so addicted to — and possibly dependent on — 'arrangements,' for he made many transcriptions and arrangements of the works of other composers such as Glinka, Berlioz, Chopin and Liszt. He also orchestrated four pieces by Chopin, one of the most outrageous of 'bedevilments' — to quote Huneker's epithet about Godowski's arrangements of Chopin — which he published in the form of a Suite. And Chopin is the most idiomatically pianistic of all composers!

Tschaikowsky thought Balakirev's songs 'little masterpieces,' yet they are scarcely ever heard. Two only are known to this writer, 'Selim's Song,' to the text of Lermontov, and 'The Song of the Golden Fish.'

César Cui's estimate of Balakirev's work is more general. He describes him as "A musician of the first rank, an inexorable critic of his own work, thoroughly familiar with all music — ancient as well as modern — above all, a Symphonist."

Cui's contributions as a composer are slight, but as an organiser and agitator for nationalism in music, his labours were not in vain. As a critic he seems to have consistently compromised between his own ideals and contemporary musical taste.

* * * *

César Cui was born at Vilna near the North East boundary of Poland. His father, who came to Russia with Napoleon's army in 1812, was French. Having been badly wounded, he was unable to take part in the disastrous retreat. Like Chopin's father, who was also French, he found a position as tutor in Poland. Cui's scholastic attainments led to his engagement as teacher of French at the Vilna High School. As in the case of Chopin senior, he also married a Polish woman who proved a devoted mother to his five children, of whom César was the youngest. At school he did not make any particular mark, but he had a taste for literature and soon became familiar with the works of Dumas and Hugo. When he was fourteen he met the Church organist at Vilna, and for six months took lessons from him. Then he entered the St. Petersburg school for military engineering. His course lasted seven years and he became an authority on fortification. He wrote whole manuals on the subject and had several pupils of distinction, including the late—and last—Czar, and General Skobelev, whose name may be remembered in connection with the Russo-Turkish war.

His successful profession did not monopolise his time and attention, for he seems to have formed some very strong views as to the misguided attitude of Russian aristocracy towards the art of music.

In 1856, at the age of twenty-one, he met Balakirev. In the next year he married a pupil of his friend, and about the same time began to compose—a corollary of awakened sensibility. He wrote two 'Symphonic Scherzos.' The first had a musical basis in the letters B.A.B.E.G. (from his wife's name) and his own initials C.C. The second was labelled 'à la Schumann.' In 1859 he composed a comic operetta, 'The Mandarin's Son.' It is French in manner, and in matter resembles the

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style of Auber. It was intended for private performance and was not put forward as a serious work. Cui's next effort was an opera entitled "The Prisoner of the Caucasus," the libretto being an early poem by Pushkin. It was not till 1861 that his work, based on Heine's tragedy, 'William Ratcliff' succeeded to attract favourable attention. From an historical point of view this work is of special interest, for here was the first attempt to incorporate the structural operatic forms drawn up by "the Five." The fact is that Cui was, by nature and heredity, more drawn towards piquantly rhythmic light French music, but he felt impelled, by his place in the 'Koutchka,' to violate his natural inclinations and to embody their principles. One cannot refrain from speculation as to what his future in music might have been had his father not been conscripted by Napoleon — had he developed in the French environment of Franck or Fauré, for instance. (Cui was born in the same year as Saint-Saëns, 1835, ten years before Fauré, and thirteen years after Franck.)

In 1864, Cui became a press critic and laboured indefatigably on behalf of musical art. He did his utmost to elevate Russian opera and to suppress the Italian operatic vogue. His style and manner enabled him always to hold his own, but perhaps 'he sometimes used the bludgeon when he might have succeeded with the rapier.' His articles appeared in various Russian journals and in some French music papers.

His most important opera "Angelo" was begun in 1871. Based on Victor Hugo's play of that name, it has four acts, and contains a remarkable fund of melody. It is said to be regarded as the composer's best work, but few present-day musicians seem to have heard it.

The Fates, it seems, were to intervene in making known the works of the Five outside Russia. The Countess Mercy-Argenta, an enthusiastic music-lover, who lived in Belgium, was given a copy of some dances by the conductor of the Imperial Theatre in Petersburg. On making enquiries, she was informed that, beyond Tschai-kowsky, there were no outstanding composers in Russia. In the following year her friend sent her a work by

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Borodin, and a pamphlet "Music in Russia." This, one may be sure, gave full particulars of the activities of the Five, and the Countess lost no time in procuring all the available works of the 'band.' It was really due to her enthusiasm that the Russian School became known in Belgium, and it was due to her intervention that 'The Prisoner of the Caucasus' was, in 1885, produced at Liège with Cui himself to superintend. It was received enthusiastically, possibly on account of its tunefulness and 'obviousness.' As a suitable gesture, a Pianoforte Suite, Opus 40 (1887) was called "A Argentaui" — appropriately if not euphoniously, as a tribute to the Countess.

The success of his opera spurred the composer once more towards opera. This time Dumas' historical novel 'The Saracen' was used as libretto. It was produced in St. Petersburg in 1899. Three more works must be mentioned — all dramatic, (1) "The Filibuster," (2) "The Feast in Plague-time," after Pushkin, a dramatic scene in one act; and (3) a setting of Maupassant's novel "M'elle Fifi," which was performed at Moscow in 1903. At a comparatively late age Cui returned to Russian texts. In 1899 he published settings of twenty-five poems by Pushkin, and in 1902, in addition to seven vocal quartets, he composed twenty-one songs to the words of Nekrassoff.

The works of other Russian composers such as Moussorgsky, Borodin and Rimsky-Korsakov are widely known and popular. Cui is presented here at rather undue length perhaps because he was a pioneer, and worked so hard and unselfishly to make known the works of his contemporaries. France owes her acquaintance with Russian music to Cui, through the publication of his "History of Music in Russia." But for this, the production in England of the best works of the Nationalist School might have been delayed until their idiom had grown old-fashioned and lost its appeal as the result of a famous pioneer movement.

Russian music, since Tschaikowsky, who was not unduly influenced by the Nationalist School, has retrogressed, except perhaps for the work of Rachmaninov, Prokofiev, and Scriabine.

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Borodin (1834-1887).

The influence of Cui upon subsequent Russian Music is not to be compared with that of Borodin. His particularly sympathetic and lovable disposition of course had no effect on music, but he made lasting friendships, whereas Cui loved few things better than a controversy. Such verbal and literary encounters are forced on music-critics, however peace-loving they may be. So let us try to find resemblances rather than contrasts! They both followed two distinct vocations, and achieved in each, great distinction. To those who contend that the serious pursuit of music and a more lucrative occupation are an impossible combination, the case of Borodin should be a sufficient answer. Borodin went in for science and became a surgeon. While chemical experiments were going on in one room he would snatch an interval for some tonal experiments. Crashing chords might be heard on one side and the sizzling of retorts on the other. While working on a symphony he would undertake lectures in chemistry at the Academy of Forestry, or inaugurate a campaign on behalf of the emancipation and higher education of women—and this, long before the publication of Ibsen's "Doll's House"! His scientific treatises have become standard works of reference, and his sociological work will ever be remembered.

He was born at St. Petersburg in 1834. His father was Prince Guedeanoff, a descendant of the rulers of a province lying under the shelter of the Caucasus mountains. His striking features and oriental tendencies were probably a result of heredity. Unlike his colleagues he did not spend his youth in the country, nor did he come into contact with the Russian peasantry. His intense nationalism, therefore, owed nothing to environment, but to heredity, for his mother was of peasant stock. She was twenty-five when he was born, and his father sixty-two.

Even at nine years of age he made experiments at composition. (We must not forget that the youthful Mozart's were quite successful at the age of six).

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At the age of thirteen he wrote a concerto for flute and piano. In his sixteenth year it was decided he should go in for a medical career. But he made time for taking part in Chamber Music, and tried his hand at a three-part fugue when he was twenty. A Scherzo in B minor for piano also belongs to this period. His preoccupation with music no doubt annoyed his science professor, but he succeeded in satisfying his examiners, for in 1856 he was appointed surgeon at an army hospital. Here he first met Moussorgsky — a short acquaintanceship, but one long enough to make a lasting impression on Borodin, and to wean him (unfortunately) from his “dangerous affection for German music.” Nationalism, like any other virtue, becomes a vice when carried to excess. Tschai-kowsky allowed himself to be influenced by German music, and his music, consequently, makes a more universal appeal.

Borodin took his degree in 1858, and soon after began a three-year pilgrimage at the expense of the Russian government, which he spent studying theories and methods used at various noted scientific centres. With another celebrated scientist, Mendelieff, and a party of students, he visited Venice, Verona and Milan. They went to Austria and Germany, and later to Paris. At Heidelberg he met the lady who afterwards became his wife.

On his return to Russia he became assistant lecturer at the St. Petersburg Academy of Medicine. In this year he met Balakirev with whom Moussorgsky had begun to study. Here he heard Rimsky-Korsakov's first symphony which Balakirev and Moussorgsky played over to him on the piano. This was the beginning of Borodin's serious musical career. He was now twenty-eight. Under Balakirev's guidance he must have made remarkable progress, for it was but a little later that he began his own first symphony — in E flat — which occupied him for five years. This symphony made his reputation in Germany, but a St. Petersburg critic gave it less than faint praise. Borodin had a very sound and balanced set of values however, and the symphony must have been well received for he was well pleased with the result.

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During the next three years some of his finest songs were written, "The Sleeping Beauty," "Song of the dim Forest," "My Song is bitter," "The Sea," and "Dissonance," none of which have been heard in the Dominions as far as one can ascertain. Well-meaning 'Friends of Russia' publicize the country's folk-songs, and tend to boost her contemporary musical hero Shostakovich, at the expense of Russia's art-songs and art-music.

An attempt by Cui, Borodin, Moussorgsky and Rimsky-Korsakov to write a composite work in the form of an opera-ballet on the subject of *Mlada*—taken from a pre-Christian chronicle—had to be abandoned when a good deal of the work had been completed. They had overlooked the question of expenditure. Nevertheless, Borodin's contribution to the work—the last act—was revised after his death and published and performed under the direction of Rimsky-Korsakov, who was so impressed by the beauty of *Mlada* that he made use, later on, of the whole libretto.

The libretto of 'Prince Igor' is slight and without much dramatic interest. The opera consists of a prologue and four acts. Its progress was delayed for various reasons, so that it was not for three years after his death that it was performed. It was completed by Rimsky-Korsakov and his pupil Glazounov. The Overture had apparently never been written down by Borodin, but Glazounov had heard it played by the composer so often as to enable him to faithfully reproduce it on paper, and it was orchestrated according to Borodin's own expressed ideas. The editors availed themselves of the many materials left by Borodin for their guidance.

In 1877 Borodin made another pilgrimage to Western Europe with two of his science pupils. They visited some of the German Universities in search of new ideas, and they went to Weimar to meet Liszt who had shown much interest in this new 'School.' In a letter to his wife, Borodin made a good and true sketch of Liszt's personality—portraying him as open-minded and free from the "usual distressing effect of partisanship quite uncommon in those who have devoted themselves to some one master," meaning Wagner.

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It is remarkable how little these three Russians — Borodin, Moussorgsky and Rimsky-Korsakov—contributed to piano repertoire.

When Borodin returned from the trip to Germany, he set to work once more on Prince Igor, and finished his first quartet — that in A major, on a theme taken from the Finale of Beethoven's quartet. Opus 130. In 1880 he wrote his symphonic poem "In the Steppes of Russia." In 1881 Borodin paid a third visit to Germany. He also wrote, the same year, a song to the text of Pushkin — dedicated to the memory of Moussorgsky who had just died. In 1885 he joined Cui in a visit to Belgium where he met with overwhelming success, such as almost to turn the head of even this modest man. He was overwhelmed with compliments and had to refuse several engagements as Conductor, and 'What he wrote to his wife about the Belgian character, would have astonished the Belgians themselves,' says one biographer.

He and his friends wanted to honour Belaieff, the publisher, whose efforts had been unstinted and untiring on their behalf. So Borodin, Rimsky-Korsakov, Liadov, and Glazounov each wrote one movement of a Quartet, the theme being founded on the musical significance of B, La (A) Eff.

The last period of his life must have been very depressing. His wife was always ill and did not outlive her husband, who died suddenly during a fancy-dress ball in 1887.

A silver crown bearing the inscription "To the Founder, Protector and Defender of the School of Medicine for Women — to the Supporter and Friend of the Students. From the Women Doctors qualified between 1872 and 1887" was placed on his coffin. His unfinished work was entrusted to Glazounov and Rimsky-Korsakov.

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Moussorgsky (1839-1881).

Moussorgsky's first ten years were spent in the country where his father was a small land-owner. From the beginning he was in close touch with the peasantry with whom he was entirely sympathetic. This led later to his inspired expressions of feeling for the land and its people.

His vivid imagination was stimulated by the fairy-tales of his nurse, and the songs he heard among the peasants he tried to reproduce on the piano long before he had any technical knowledge of music. At the age of seven he was able to play some small pieces by Liszt, and two years later he played a concerto by Field at a party. He often improvised at the piano, settings for the fairy-tales heard from his nurse.

When he went to St. Petersburg at the age of ten, he was entered at the Military Cadets' School. He learned music also and was soon playing at private concerts. The knowledge that he gained at this time about old Greek liturgical chants from a priest who gave him religious instruction, was to become very useful to him.

In 1856 he met Borodin who was five years older, but it was not till three years later that the friendship was put on a permanent basis. He began to take a great interest in the 'new school' of music, and it was not long before he realised that the growing socialistic tendency in Russia might be given some form of expression in music. He examined all the works of Glinka, and under Balakirev's guidance made an analytical survey of the best works of the classical composers, playing them over with his friends by means of four-handed arrangements. Now he began to grudge the time given to military duties for which he had little inclination. He even dallied with the idea of resigning his commission. His friends vainly tried to induce him to stick to soldiering — for economic reasons. From that time he was never free from financial embarrassments, to which were added family troubles.

His earlier works do not reflect his preoccupation with socialistic ideals.

Later, when he renewed his acquaintance with the peasants, he began to evolve a quite peculiar mode of

musical expression. It became almost a fixed idea with him that only the voice of the people could be depended on for a real artistic expression of nationality. So he turned his back on a conventional way of life — from necessity, no doubt, rather than from inclination.

His father's death about this time stirred up memories of childhood, and so we find him now working to realise childish events in such art-music as "Reminiscences of Childhood" for the piano. The first place is called "Nurse and I"; the second "Nurse shuts me up in a dark cupboard." "The Peasant's Cradle Song" is another work of this period, the music faithfully portraying the sentiment of the words. Lugubrious and complaining, it is naturally not popular in Western Europe.

In 1865 he went to live in the country, hoping his health would improve. One of his most remarkably realistic songs was the result of this rustication. Through his open window he heard one day, the piteous accents of a half-witted villager addressing himself to the village beauty. "Impressed by the deep pathos of the scene, Moussorgsky embodied it in a song, reproducing its tragedy with a realism which places 'Savichna' in a category of its own in the sphere of vocal music," says one historian.

Moussorgsky tried to improve his orchestral technique, and by the end of 1866 had completed the greater part of "The Destruction of Sennacherib" for chorus and orchestra, produced in 1867 by Balakirev at a 'Free School' concert. In 1868 he wrote "Night on the bare Mountain" which has a definite programme appearing in the score. It describes the unholy revels of a witches' Sabbath. When the orgies are at their height, a church bell is heard from the neighbouring village, and the spirits disperse. Meyerbeer, Saint-Saëns and Liszt have used this grim idea of associating tombs with dancing, referred to in a previous chapter, but these pieces cannot be of much interest to listeners of adult mentality. Moussorgsky, at least, supplements the stroke of the gong with overtones played by wind instruments, an innovation that might be interesting to other 'makers' of music. Moussorgsky's "Pic-

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tures at an Exhibition," originally written for piano and afterwards orchestrated by Ravel, is one of his most popular works.

About this time Moussorgsky began an opera based on Gogol's comedy "Marriage." As this was written in prose and it was decided to set the play exactly as it stood, to music, the result, from an artistic point of view, might well be dubious. Yet the task, it seems, was well within his powers, and a remarkable achievement of a representation of contemporary life and manners — the first of its kind to be undertaken by any composer. Charpentier's "Louise," and Puccini's "Girl of the Golden West" are works of a similar nature; but the 'form' is difficult, and is certainly not popular with composers. There must be melodic imitation of the spoken word and an incessant change of rhythm; but much of the humour of the dialogue, one imagines, would be lost in such an experiment.

Now we come to the wonderful little sketches of child-life known as "The Nursery." They are said to contain 'the quintessence of Moussorgsky's artistic and human qualities.' Each little scene is a self-contained picture of nursery life. Moussorgsky must have really loved children to understand them so well. The first, "Nurse, tell me a tale," pictures a child's demand for a story 'about the bogey-man who gobbles up little children,' or about the club-footed prince whose every step causes a mushroom to grow, or of the Princess who sneezes so violently that she breaks the windows. The rhythmic pattern of this song is changed at every turn in the story, and it has twenty-seven time-signatures! The second, "Go in the Corner," describes the Nurse's return after a brief absence, to find the nursery strewn with a fearful mess. The child is sentenced — Go in the Corner! And then Moussorgsky tactfully draws a veil. (One wonders if these songs would commend themselves to modern Kindergarten methods of training?) Moussorgsky was ahead of his times as a creative artist, and Rimsky-Korsakov's reconstructive ideas to improve some of Moussorgsky's work, are, by present-day standards, looked

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upon as premature, and in some instances, a desecration of his genius.

The third song tells of a breathless combat with a meddling cockchafer which interferes with the child's building operations in the garden. The fourth is a charming cradle-song to a sleeping doll which is entreated to remember its dreams that they may enliven waking hours. "The Child's Prayer" gives us further insight into Moussorgsky's own inner life. The sixth recalls the slaughter of the cockchafer and is a nerve-shattering event. The old cat is found in a murderous attack on the robin's cage. The child routs the cat—a tingling hand the only damage. (Prokofiev's 'Peter and the Wolf' must have been suggested by songs like these—characteristic of Russian childhood, into which ultra-modern Western methods of non-intervention with the libido have happily not yet infiltrated.) The seventh, and last, 'The Hobby Horse' shows the child astride a stick, transforming his nursery into a battlefield, and at last injuring himself while at full gallop. One of the most beautiful modulations in both the text and music occurs when the parent tries to distract the child's attention from his bruises. This passage recalls the music of a scene between Boris Godounoff and his father.

Many composers have written for children. Sir Edward Elgar's music for two royal children and Schumann's 'Scenes from Childhood' are charming. But Schumann 'looks on' while the Russian plays *with* them—and sulks with them, and enters into their thoughts and feelings. Liszt was enchanted with these songs, which amazed the humble composer. In a letter to Stassof he wrote: "If I *am* a musical simpleton, it seems that I was not when I wrote 'The Nursery.'¹⁰ For, to understand children, to look upon them as human beings, with minds of their own and not as so many amusing dolls, is not the privilege of simpletons."

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¹⁰At least two of these songs of Moussorgsky, 'The Child's Prayer' and 'Doll's Cradle Song' have been recorded by Fonotipia, an Italian Company.

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Rimsky-Korsakov (1844-1908).

This successful and popular composer produced a great variety of works and played as great a part as Balakirev in the formation of what a French critic has called 'the collective individuality' of the modern Russian School.

He served for several years in the Russian Navy and came under the influence of Balakirev about the year 1863-4. His first Symphony was composed in 1865 and his tone-poem 'Sadko' before 1870, in which year he wrote a programme symphony called 'Antar.' His lyric drama, 'The Maid of Pskof' was composed about 1872; 'Night in May' several years later. 'Sadko' and the opera-ballet 'Mlada' contain some of the most popular music he has written. Two later operas are 'The Snow Maiden' which is lyrical and fantastic, and 'The Golden Cockerel' which is humorous.

Rimsky-Korsakov's works are characterised by a taste common to all the composers of this School — a flair for brilliant, colourful orchestration and for certain melodic patterns and rhythmic devices. His Symphonic Suite, 'Schéhérazade,' Op. 35, is better known than his other works. It is written to a programme based on stories from the Arabian Nights. The plot, affixed to the score, is narrated as follows by the composer: The Sultan, Schariar, impelled by the belief that all women are false by nature, had sworn to put each of his successive wives to death on the morrow of the nuptials. But the Sultana, Schéhérazade, saved herself by exciting his interest in the tales she told him during one thousand and one nights. Driven by curiosity, the Sultan deferred his wife's execution from day to day. Many wonders were of course related by Schéhérezade. Number 3 of the Suite is a simple romance called 'The young Prince and the young Princess.' It is full of most original orchestration, the violins and flutes being given exquisite passages, seductive and characteristic of the East.

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No. 4 'Festival at Baghdad,' 'The Sea' and 'The Ship goes to pieces on a Rock' are wonderful orchestral pictures, with some fine tone-painting. Imagine Baghdad with its pulsating crowds, its bazaars and market places humming with life, luxury, ease, the trilling of birds — all this is vividly depicted, till finally the Festival is at its height. Then a change! We are on board ship again. There is a wild shout from the trombones. Suddenly the Ship strikes a rock! One imagines the struggling in the water, the wreckage, the confusion, the fear. But — it is only a story, the tale is told and the narrator fades out of the picture as calmly and serenely as does the final note of the violin.

'The Legend of Kitej and Fevronia the Maiden,' described by certain Russian critics as a Russian 'Parsifal' was his last lyric drama.

None of Moussorgsky's compositions of any importance were able to win their way until Rimsky-Korsakov had undertaken to 'polish and purify,' and it is said he often sacrificed much that possessed artistic significance without corresponding gain. His pupils included Glazounov, Liadov, Arensky, Gretchaninov, Taneiev, Ippolitov-Ivanov, Tcherepnin, Stravinsky and many others.

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Tschaikowsky (1840-1893).

Pierre Tschaikowsky did not identify himself with the 'Nationalist' movement. After much study of his life and character it is obvious that he shared one particular trait common to his race, that of plasticity — a capacity for assimilation and suppleness of mind resulting in extreme flexibility of phrasing and nuance, and an ability to write in the style of other nations.

Some of his themes are considered by purists as morbidly sentimental and unworthy to form part of a symphonic work; yet we cannot but hail him as a great melodist — perhaps the greatest since Schubert, and at present one of the world's most popular broadcasting composers. He was a master as well as a pioneer of orchestration, influenced, no doubt, by Berlioz, the great innovator. Most of his music seems to have been genuinely inspired, and will depend for its immortality upon the quality of that inspiration.

His father was a mining engineer, later appointed Director of the Technological Institute at St. Petersburg. The boy was educated at the School of Jurisprudence and afterwards obtained a post in the Ministry of Justice. Like most of the Russian composers he began his career as an amateur.

A trifling circumstance first started him upon the path that destined eventually to become triumphant. Tschaikowsky had a cousin who was also an amateur performer and friendly rival. One day when discussing musical questions, his cousin said it was possible to modulate from one key to another without using more than three chords. Tschaikowsky's curiosity was aroused and he was astonished to see his cousin improvise modulations suggested — even from quite extraneous keys. (Ultra-modern composers ignore this 'tyranny of the tonic' and dispense with orthodox modulation.) Piqued by this show of superior knowledge, Tschaikowsky soon found there were classes where he might learn all this wisdom. He now began to feel a strong impulse towards music as a

vocation, but, in addition to the question of means, he was lacking in self-confidence. So, without actually throwing over his official duties, he entered the Conservatoire. Anton Rubinstein often attended the harmony classes to examine the work of the students. Struck by his ability and also by the carelessness of Tschaikowsky's exercises, he spoke to him with such charm and severity that he gave up flirting with music, and from that day took it up seriously. Rubinstein's appeal decided his destiny. His musical education was much more cosmopolitan than that of Glinka, and the teachers he most revered leaned towards tradition and authority. He was not consecrated to the service of 'nationality' like his contemporaries. His own personality was stronger than any of the influences he was under. Some people think his music typically Russian, but this is not entirely just to Russian art as a whole, which is far too vigorous and healthy to remain always melancholy. Nevertheless, the sociological outlook of a period — or a country — is clearly reflected in its music and literature, so that music, at least, can never become international in character, tho' men may become internationally-minded and united through the bond of music.

When he had irrevocably decided on music as a career, he was, like the popular hero of Russian folk-lore, equal to deeds unparalleled, so full was he of unsuspected energy and ambition. Besides the piano, he studied the flute and organ. Nicholas Rubinstein helped him a great deal at first, afterwards recommending him to the post of teacher of harmony to the Russian Music Society at the Moscow Conservatorium. Rubinstein even invited him to take up his quarters in his own flat, where he already had one inmate in the person of Shradik, a violinist.

In his harmony classes he was a more valuable teacher than he himself believed, on account of his wonderful memory for musical examples, his accuracy and business-like habits. His earliest idols were Glinka, Mozart, Beethoven and Schumann.

Rubinstein, who taught for nearly nine hours a day for two-thirds of the year, seldom saw the two young

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men who shared his rooms. As piano lessons were going on most of the day, also Shradik's violin, T'schaikowsky used to take refuge in the peaceful atmosphere of a neighbouring inn where he worked out most of his earlier compositions. Nicholas Rubinstein was very captious in his criticisms, and rejected many of T'schaikowsky's works which T'schaikowsky took philosophically, although he was longing for support and encouragement.

The next event of importance in his life was the opening of the Moscow Conservatorium in 1866. He was determined that the first music heard in the hall of the Conservatorium should be Glinka's, so he opened the impromptu concert by playing the Overture to "Russlan and Liudmila" from memory.

They now, all three, moved into rooms adjoining the Conservatorium, and T'schaikowsky eventually grew fond of Moscow, though during his first years he was always regretting St. Petersburg with its modern and more progressive musical life.

During the autumn of 1866 he was chiefly occupied with his symphonic poem, "Winter Day-Dreams." He was the personification of order and accuracy which saved much time and enabled him to work with what seemed to others an inconceivable rapidity, in spite of the vehemence and impressibility of his nature. He had an elaborate method in which all was foreseen with judgment and manipulated with precision. Yet few composers have been more unlucky with their first works than this gentle and sensitive artist. However, in 1870 his circumstances greatly improved and he moved into lodgings of his own.

About the time that he was engaged upon the opera "Undine," he wrote his first songs, "Six Songs," Opus 6. These songs are sufficiently characteristic to indicate most of his virtues and defects as a song-writer. He had not the qualities of terseness and concentration which go to the making of a perfect song. He never seemed to realise that, in the ideal song, music and poetry must meet upon an equal footing. Nevertheless, there are songs by T'schaikowsky which we would not have otherwise than they are — songs we cannot criticise because they take our feelings by storm.

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“The Snow Queen,” a kind of fairy play, was first performed in 1873, but it was not a success though the music is charming. (Rimsky-Korsakov has also written a fairy opera to Ostrovsky’s text which, as regards imaginative treatment and orchestral colouring is superior to Tschaikowsky’s work.)

In 1873 the second symphony in C minor and the orchestral Fantasia on the subject of Shakespeare’s ‘Tempest’ were produced. The Second Symphony is an example of purely Russian Symphonic music, and has been called ‘the little Russian Symphony.’ It is perhaps the most distinctively national of all Tschaikowsky’s works.

About 1873 the celebrated Pianoforte Concerto in B flat minor, was written — Op. 25 — for Nicholas Rubinstein, to whom it was dedicated. Rubinstein did not accept it very graciously, so the original dedication was replaced by one to Hans von Bulow who was delighted with it. As he was just setting out on a concert tour to America, this celebrated concerto was first heard in Boston, U.S.A., with brilliant success. In Moscow it was played for the first time by Taneiev, and later by Nicholas Rubinstein himself. It was subsequently thoroughly overhauled and a new and revised edition issued in 1889, when it was found that the piano part had, to a great extent, been rewritten.

In 1877 he was married, with tragic consequences. Evidently, for a short time he was very much overwrought and his brother took him abroad. A peaceful sojourn on the shores of Lake Geneva soon restored his health, and it was from here that he sent the first act of ‘Eugène Oniegin’ to his friends in Russia. This opera is the most successful of Tschaikowsky’s works. The libretto is Pushkin’s celebrated novel in verse.

His Third Symphony, Op. 29, belongs to the years 1874-75 and is quite different in style to his earlier works. It has, for some reason, acquired the title of ‘The Polish’ — a label as misleading as unauthorised labels usually are. It has some affinity with the Schumann symphonies, but displays more brilliancy of orchestration.

The year 1875 also saw the publication of four sets of songs, Op. 16, Op. 25, Op. 27 and Op. 28. The first

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set, Op. 16, contains two of Tschaiikowsky's best songs, the graceful "Slumber Song" and "A modern Greek Song," founded on a Dies Irae of the Middle Ages. While writing Eugène Oniegin he had also been engaged on his fourth Symphony which is remarkable for a display of humour rare in Tschaiikowsky's music. His humour, always elegant and restrained, flows more freely in this symphony, which seems odd when we remember that he was working at it at a time of great mental depression.

The years which followed upon his domestic trouble were very fertile in new compositions. In 1878 he wrote the Liturgy of St. John of Chrysostom, the Piano Sonata (1880), the Italian Capriccio, the Serenade for Strings, the '1812' Overture and two sets of songs. The second piano concerto also belongs to this period. "The Maid of Orleans" was written in 1879-80.

In the composition 'The Year 1812,' Tschaiikowsky is guilty of a double anachronism. He uses the Marseillaise which mingles with the Russian national hymn in representing the Battle of Borodino. The Marseillaise was probably not in use in the French army as late as 1812, while the Russian hymn was composed by Lvov in 1863.

In 1881 Nicholas Rubinstein died, and this was a heavy blow to Tschaiikowsky. In the following year he seems to have written only one work—the Pianoforte Trio in A minor, dedicated 'to the memory of a great artist.'

From 1882-83, Tschaiikowsky was engaged upon the opera "Mazeppa," the libretto from Pushkin's poem 'Poltava.' His third Orchestral Suite was finished in 1884, and in the same year he began to work on the Fantasia for Orchestra, "Manfred," which is described as 'a Symphony in four scenes,' its programme based on Byron's poem. Later he wrote the Fantasie-Overture "Hamlet," the subject of which should have been congenial to his temperament.

The chief works of 1886-7 comprise an opera, "Charodaika" (the Sorceress), "Dumka," a rural scene for orchestra, a number of songs, the fourth Orchestral Suite, "Mozartiana," a Capriccioso for 'cello and orches-

THE RUSSIAN SCHOOLS OF MUSIC

tra, and the Fifth Symphony. "The Queen of Spades" was the next opera — the subject from a tale by Pushkin. It has some points of resemblance to Eugène Oniegin, but the music has not the freshness, the lyrical charm or the pathos of the earlier opera. His last effort in dramatic music was the one-act opera "Iolanthe," considered to be the weakest of his operatic works. The music of a ballet, "The Sleeping Beauty," in thirty numbers, and the popular "Casse Noisette" Suite appeared in 1892. The latter was originally written as a fairy ballet in fifteen numbers. The Sextet for Strings, two violins, two violas and two 'cellos was quite effective when tried over on the piano for four hands, but quite impracticable when it came to be played, especially the fugues which at first had pleased them so much. The Sextet in its present amended form was not published till 1892.

There seems to be little doubt that many of his compositions suffered from his resolve to conduct the first performance of them himself. This was the case with the Fifth Symphony, written in 1888. If it had not been revised by Nikisch in 1895 it would have probably shared the fate of his earlier works "Undine" and "Fatum."

At the age of fifty he began to show signs of the troubles he had suffered and the hard mental work he had done. He spent the last few years of his life at his country house at Klin.

The Sixth Symphony, to which, after its first performance, he gave the title "The Pathetic," was sketched out early in 1893 and finished the same year. He then came to England and directed a performance of his "Francesca da Rimini" at a concert at Cambridge when he was presented with the degree of Doctor of Music. After he returned to Russia he completed and directed a performance of the Sixth Symphony at St. Petersburg in October, and died suddenly a few weeks later. At luncheon on Nov. 2 with several friends, Tschaiowsky incautiously drank a glass of unboiled water and contracted cholera. He died on the 6th. After his death a rumour arose that he had committed suicide, a rumour which has for long been proved incorrect.

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The Conservatoriums of St. Petersburg and Moscow.

The St. Petersburg Conservatorium was founded by Anton Rubinstein in 1861. At first it was conservative but became gradually and surely progressive; and when Rimsky-Korsakov was appointed to a professorship some ten years after its foundation, 'the thin edge of the Nationalist wedge may be said to have been introduced.'

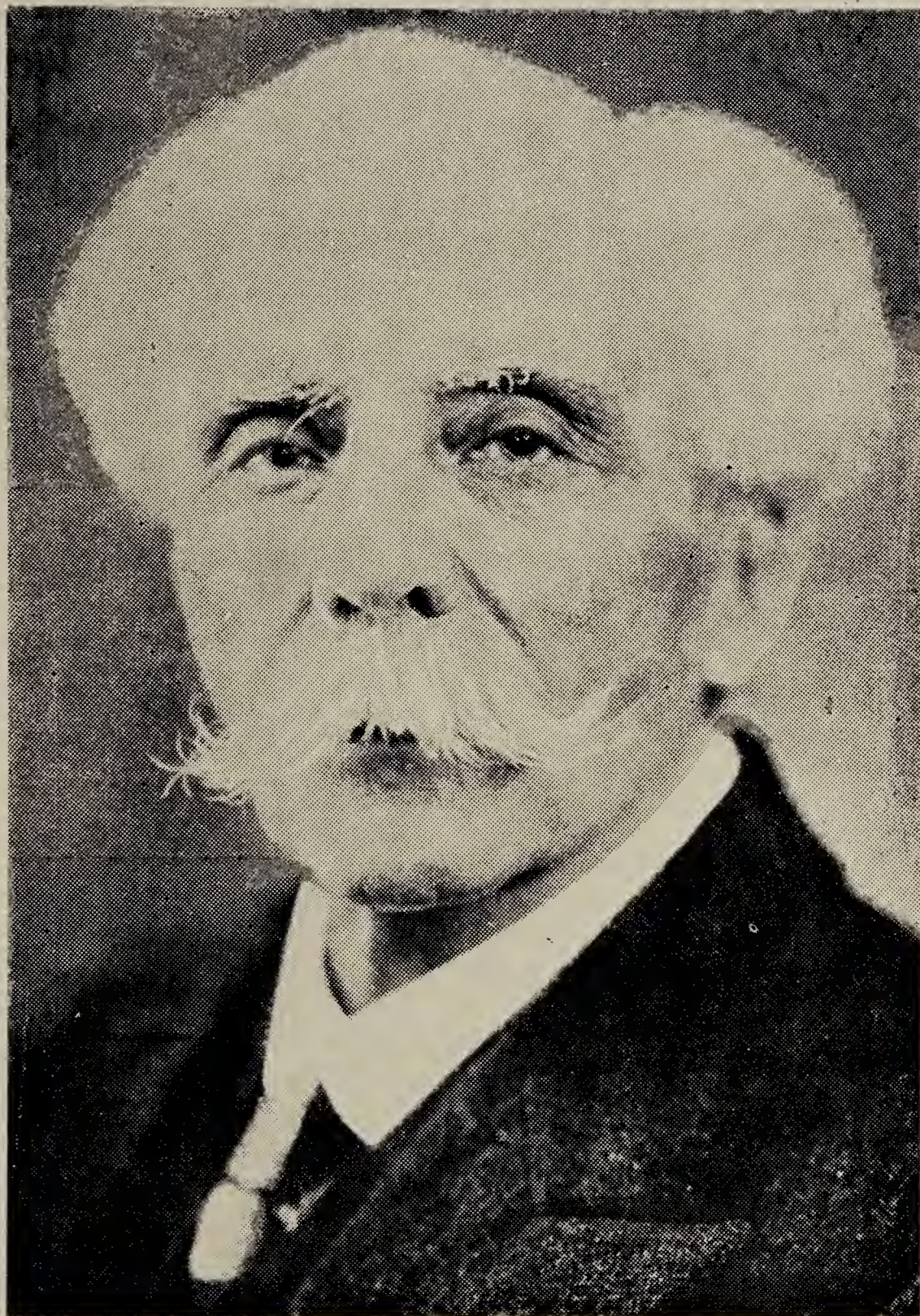
The Conservatorium of Moscow, founded by Nicholas Rubinstein in 1864, was entirely opposed to the ideal of 'Nationalism.' The aim and endeavour here was to build up a Russian school of music founded on well-tried and traditional Western methods and ideals. Tschaikowsky held a post in this Conservatorium, and, for a time, lived in the house of its founder and director. From this event the battle between Nationalism and Eclecticism — between the Oriental and the Occidental in Russian music—may be said to have originated.

The quality of individuality in Tschaikowsky's work, which is personal and not racial, and his willingness to assimilate the best in the art-forms of other lands and other periods, has undoubtedly given to his music its universal appeal.

Since 1894, when Paris critics read César Cui's pamphlet "*La Musique en Russie*," they seem to have revised earlier unbiased impressions of Tschaikowsky's music and were now convinced it could not be regarded as truly Russian in character.

It should not be of any importance to us, the listening public, what France and Germany thought in 1895 of Tschaikowsky's style in music. In England, at least, its reception was overwhelming — 'without a parallel in the annals of music.'

So let us pity the critics, or most of them, who know little about the real 'Enjoyment of Music.'



Gabriel Fauré.



Ninon Vallin.

In Ninon Vallin, French song has found an incomparable exponent.

THE EVOLUTION OF FRENCH MUSIC

FRENCH COMPOSERS IN CHRONOLOGICAL ORDER.

Chambonnières (1602-1672)	Dukas (1865-1935)
Lully (b. Italy, French nationalisation 1681) (1639-1687)	Satie (1866-1925)
Couperin (le grand) (1668-1733)	Koechlin (1867-)
Rameau (1683-1764)	Witkowski (1867-1943)
Dandrieu (1694-1740)	Roussel (1869-1937)
Daquin (1694-1772)	Schmitt (1870-)
Royer (1700-1765)	De Séverac (1873-1921)
Duphly (1716-1788)	Ravel (1875-1937)
Rouget de Lisle (1760-1836)	Roger-Ducasse (1873-)
Berlioz (1803-1869)	Labey (1875-)
Thomas (1811-1896)	Laparra (1876-1943)
Gounod (1818-1893)	Ladmirault (1877-1943)
César Franck .. (1822-1890)	Samazeuilh (1877-)
Lalo (1823-1892)	Dupont (1878-1914)
Saint Saëns ... (1835-1921)	Gaubert (1879-1941)
Delibes (1836-1891)	Delage (1879-)
Bizet (1836-1875)	Le Flem (1881-)
Chabrier (1841-1894)	Durey (1888-)
Massenet (1842-1912)	Manuel (1891-)
Fauré (1845-1924)	Milhaud (1892-)
Duparc (1848-1933)	Honegger (1892-)
D'Indy (1852-1931)	Boulanger (1893-1918)
Chausson (1855-1899)	Tailleferre (1893-)
Gédalge (1856-1926)	Beyots, L. (1895-)
Bruneau (1857-1934)	Rivier, J. (1896-)
Lazzari (1858-1944)	Delannoy (1898-)
Charpentier ... (1860-)	Martelli (1899-)
De Bréville ... (1861-)	Auric (1899-)
Debussy (1862-1918)	Poulenc (1899-)
Bordes (1863-1909)	Ferroud (1900-1936)
Vidal (1863-1931)	Jaubert (1900-1942)
Ropartz (1864-1935)	Barraud (1900-)
Bachelet (1864-1944)	Aubin (1902-)
Dupin (1865-)	Capdevielle (1906-)
Magnard (1865-1914)	Messiaen (1908-)
	Lesur (1908-)
	Alain (1911-1944)
	Hubeau (1917-)

THE ART OF LISTENING TO MUSIC

Paris, 29/4/46.

99, rue de Prony.

Chère Mademoiselle,

Je viens de recevoir votre lettre du 12/3/46, et m'excuse de vous répondre en français. Voici les dates que vous me demandez:

Alfred Bachelet (1864-1944); G. M. Witkowski (1867-1943), tous deux morts pendant la guerre, ainsi que Sylvio Lazzari (1858-1944) et Paul Ladmirault (1877-1943). Voici les dates de naissance: Mareel Lobey (1875), Gustave Samazeuilh (1877), Paul de Flem (1881), Roland Manuel (1891).

Comme vous le dites vous-même, il est assez difficile dans la situation actuelle, et avec les disputes si fâcheuses d'après-guerre, de vous envoyer un tableau exact de la position de la musique française. Un document exact, à ce point de vue, n'existe pas encore, du moins à ma connaissance, et il faudra sans doute attendre encore assez longtemps pour qu'il puisse être établi avec toute l'impartialité désirable en tenant compte du seul point de vue artistique, auquel viennent trop souvent se mêler d'autres considérations étrangères à l'art. Des musiciens de grande valeur pâtissent de cet état de choses, d'autres en profitent. Le temps, qui est le meilleur juge, remettra peu à peu les choses en place, il faut l'espérer.

Parmi les représentants les mieux doués de la plus jeune génération on peut citer: Toni Aubin, (1902); Olivier Messiaen, (1908); Maurice Jaubert, (1900-1942); H. Barraud (1900); P. Capdevielle, (1906); Jehan Alain, (1911-1944); Jean Hubeau, (1917); P. O. Ferroud, (1900-1936); Jean Rivier, (1896); Mareel Delannoy, (1898); Louis Beyots, (1895); Henri Martelli, (1899); Daniel Lesur, (1908).

La plupart de ces compositeurs écrivent de la musique symphonique, de la musique de chambre, des films, des ballets, mais peu d'œuvres lyriques proprement dites, surtout de grande envergure. Les difficultés de l'existence les obligent presque tous à avoir un autre métier en plus de celui de compositeur, et par suite, à ne pouvoir consacrer à leur production personnelle qu'une partie de leur activité.

J'espère que ces quelques renseignements vous parviendront assez tôt pour que vous puissiez les utiliser, et je vous serai reconnaissant de ce que vous pourrez faire auprès de la radio australienne en faveur de la musique française, et en particulier de mes œuvres personnelles, puisque vous voulez bien vous y intéresser.

Veuillez agréer, chère Mademoiselle, l'expression de mes sentiments bien sympathiques.

(Signed) Gustave SAMAZEUILH.

THE EVOLUTION OF FRENCH MUSIC

Paris, 29/4/46.

99 rue de Prony.

Dear Mademoiselle,

I have just received your letter 12/3/46, and please excuse my reply in French.

Here are the dates you ask for: Alfred Bachelet (1864-1944), G. M. Witkowski (1867-1943), both having died during the War; also Sylvio Lazzari (1858-1944), and Paul Ladmirault (1877-1943). Here are the birth dates of Marcel Lobey (1875), Gustave Samazeuilh (1877), Paul de Flem (1881), Roland Manuel (1891).

As you say yourself, it is rather difficult in the present state of things, with the painful after-war quarrels, to send you a fair picture of the state of French music. An exact document does not exist so far—at least to my knowledge, and we shall doubtlessly have to wait a long while before it is possible to establish it with all the desirable impartiality, keeping strictly in view artistic qualities with which, too often, other considerations, quite foreign to art, interfere. Musicians of great worth are suffering from present conditions, others are making the most of them. Time, which is the best judge, will gradually, it is to be hoped, put things in their proper perspective.

Among the most gifted of the younger generation one might name: Tony Aubin (1902), Olivier Messiaen (1908), Maurice Jaubert (1900-1942), H. Barraud (1900), P. Capdevielle (1906), Jehan Alain (1911-1944), Jean Hubeau (1917), F. O. Ferroud (1900-1936), Jean Rivier (1896), Marcel Delannoy (1898), Louis Beyots (1895), Henri Martelli (1899), Daniel Lesur (1908).

Most of these composers write symphonic music, Chamber Music, music for films and for ballets, but few lyrical works of great inspiration, and the difficulties of living force nearly all of them to follow other avocations other than that of being a composer, and therefore to devote only part of their time to personal production.

I hope these few notes will reach you early enough for you to be able to use them, and I shall be most grateful for anything you may do in favour of French music with the Australian Radio, and particularly with regard to my own work since you seem to take an interest in it.

Believe me, etc.

THE ART OF LISTENING TO MUSIC

THE EVOLUTION OF FRENCH MUSIC.

Introduction.

Romain Rolland wrote in 1905 as follows: "I have never been preoccupied, in art, with questions of nationality. I have never even concealed my preference for German music; I still to-day consider Richard Strauss the first musical personality in Europe.¹ I am thus the freer to record the singular impression I had at the Musik Fest at Strasbourg, of the sudden change that is being brought about in music; French art, silently, is in the act of taking the place of German art. After a period of unquestioned leadership, German music has suffered an obvious decline, and since the Franco-Prussian war, French art has advanced, especially instrumental music."

The above was written forty years ago, and, on account of two world wars and the intervening period, when France was faced with financial disaster, loss of territory and the problems of reconstruction, we have heard little, alas, about the music of France. But just as French musicians determined to put their art on a new basis after the débâcle in 1871, so may the world expect a speedy recovery from the calamitous times through which France is now passing—times which are not unprecedented in French history. ("The siege of Paris by Henry IV was one of the worst times in Paris," said Bizet, in a letter of May, 1871, "yet six months after, the country had attained a degree of prosperity hitherto unknown.") So, in spite of the disheartening aftermath of the 1870 revolution, Saint-Saëns and Bussine, a teacher of singing at the Paris Conservatorium, founded the "Société Nationale de Musique française." Works by Franck, d'Indy, Saint-Saëns, Chabrier, Lalo, Chausson, Debussy, Dukas, Lekeu, Magnard and Ravel were performed at concerts of this society. When, in 1886, d'Indy suggested the inclusion of foreign classics, Bussine and

¹ Sibelius, now the most outstanding figure in European music, was, at that time, forty years of age. It is, therefore, surprising that he should not have been known to Rolland.

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Saint-Saëns resigned. César Franck then became the virtual President, although he refused the formal title. At his death in 1890, d'Indy became President. The national Society became gradually more conservative, and in 1909 an Independent Music Society was founded with Gabriel Fauré as President. As a result of healthy competition, the National Society is said to have become more liberal.

* * * *

Thirty years ago, the term 'modern' might have applied to the music of Debussy, Ravel, Florent Schmitt, Paul Dukas and others of that generation. Twenty years ago Milhaud, Honegger, Poulenc and Satie were 'modern.' To-day, on account of world crises it is impossible to obtain information about the latest trends and developments in modern French music, if any serious work has been possible during the cataclysm.

Such details as are available about the activities of present-day French composers have been collected and will be here presented in the hope that they may be useful to students and others for whom individual research is difficult.² César Franck and Debussy have been so comprehensively discussed by competent biographers, that short sketches only will be included in this sequence.

The apostles of naturalism, impressionism and symbolism in the arts have doubtlessly influenced modern French composers to experiment with analogous idioms in music. But reactions from these 'isms' have already taken place in literature, so we may expect interesting developments in the French music of to-morrow. Already Arthur Honegger has adventured into the realms of realism in his two tone-poems "Locomotive Pacific" and his Football tone-poem "Rugby," by the use of hybrid and synthetic chords, resulting in music which represents the chaotic conditions of the world since 1914-18.

² Names of the most promising of contemporary French composers have kindly been sent to the author by M. Gustave Samazeuilh, a composer of distinction. (See p. 83).

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Transition periods are always times of hardship and strain to which the public usually reacts unfavourably, but the present state of art can surely be but temporary — a phase of the great problem of harmonic evolution which must sooner or later crystallise into something orderly and enduring.

* * * *

As innovators, French composers have done outstanding work from the earliest days of Art Music, when the Troubadours sang and played their charming ballads. Through the centuries, French music has changed in character, more so, perhaps, than that of other countries. With Franck and Fauré it appears to have arrived at a point of development reached by Italian music in Palestrina's time, and that of Germany in the eighteenth century.

France, for about a century, suffered a musical drought. Eighteenth century French taste was all for theatrical music, and it was at that time that France had need of all her individuality in order to avoid being overwhelmed by Italian operatic style. (The Russian Nationalist School had similar influences to contend with, but successfully overcame them.) So, in one way and another, from about the seventies of the eighteenth century until the advent of Berlioz in the early nineteenth century, French music experienced a rather bleak period. It is a fact that other countries likewise underwent periods of musical depression.

* * * *

For some centuries after Purcell (1658-1695), England was without composers, but to-day Britain has also regained her independence. The glorious era of the sixteenth century madrigalists, Byrd (b. 1563), Bull (b. 1562), Bennet (about 1570), Dowland (b. 1563), Weelkes (d. 1623), Wilbye (b. 1574) and others, culminated in Purcell who was a most prolific writer. Purcell even anticipated C. P. E. Bach and his contemporaries, for he is said to have written 'String Sonatas in three and four parts,' besides a wealth of music of all kinds. Purcell was twenty-seven years of age when J. S. Bach and

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Handel were born in 1685, so it is therefore not surprising to find J. S. Bach, the father of C.P.E., in some of the last of his famous "Forty-eight Preludes and Fugues," also using an embryonic kind of Sonata form.

When we realise that these old composers did all kinds of unexpected things from the technical point of view, and wrote what would be called 'false relations' in a modern examination room, it surely behoves us not to be too didactic with students of harmony which, in a sense, cannot be taught, only learnt.

Spanish music, which may be said to have begun with St. Isidore of Seville about the year 600 A.D., had made little progress until about half a century ago, when some younger men, after having studied the classics (without which musical composition is impossible) went to France to seek helpful suggestions and new ideas. The result is that now Spain possesses a relatively important school of music and the most Spanish of the composers of Spain are the very ones who went to study in France. Familiarity with other schools does not necessarily cause musicians to lose anything of their own national quality.

Christofera Morales (1512-53) who wrote masses and motets, is the first important name in the history of Spanish music. He preceded Palestrina in Rome.

Felippe Pedrell asserts there is an unbroken chain between the religious compositions of the sixteenth century and the theatrical compositions of the seventeenth. The secular compositions of the present day were influenced by the French school.

In 1915-16 Enrique Granados was in America to assist in the production of his opera 'Goyescas,' sung in Spanish at the Metropolitan Opera House. The vessel in which he was returning to Europe in 1916 was torpedoed and he lost his life. . Several French composers have used Spanish folk and dance themes in their works. Bizet's 'Carmen' is essentially French, yet the dances and entr'actes are Spanish in colour. Debussy's 'Iberia,' Raoul Laparra's 'La Habanera' and 'La Jota' and Ravel's 'Espagnole' also are Spanish in character. The Italian composer Zandonai has

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transferred much of the lazy restlessness of Spain to his 'Conchita'—perhaps the best of the modern operas with a Spanish background.

Richard Strauss' two tone-poems on Spanish subjects, 'Don Juan' and 'Don Quixote' contain no Spanish flavour at all.

The piano works of Albeniz, de Falla and Granados are familiar to 'listeners' all the world over. Turina's style, however, is quite distinctive (he studied with d'Indy 1905-14) and his chief interest is Chamber music, although he has written some brilliant orchestral studies which are very effective.

The tendency of ultra-modern composers is to hark back to modal idiom for more subtle effects than are possible in the major and minor keys. Other devices such as building harmonies on the whole-tone scale and on over-tones and harmonics, have been used by Debussy and others. The seemingly modern device of the parallel motion of chords of the sixth, which was known in early polyphonic music as 'faux-bourdon' is also found in modern music. Streams of chords are sometimes used to heighten the harmonic colour and increase the volume of sound, and these streams can be contrapuntally combined just as single-line melodies are set against each other. Schönberg's 'twelve-note scale' grew out of the chromatically intensified diatonic scale, as the diatonic scale developed out of the Church modes. Even passing notes are harmonised in modern tonality. All these innovations have tended to weaken the central power—the tonic—by which classical melody and harmony were held together, and it is no longer sufficient to examine the beginning and end of a piece of music to determine its key.

French influence has never been so absorbent as that of Germany, partly on account of the ethnological, physical and political barriers existing between France and Spain on the one hand and the Middle European countries on the other.

Anglo-Saxons have, more or less successfully, until 1914, kept up cultural relationships with German centres

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of music and science, and Middle European trends have undoubtedly influenced British and French composers. On the other hand, British music is seldom heard in European centres of art. A project was afoot to present again some of Dame Ethel Smyth's music in Leipzig in 1914, which the outbreak of hostilities effectively cancelled. As for Elgar, he has seldom been heard in Germany although Richard Strauss and Hans Richter hailed 'Gerontius' and the A flat Symphony as masterpieces. Yet the British are thought to be conservative!

Goethe's practical admiration for Shakespeare and Carlyle's for Goethe must have forged cultural links between the two countries. And although the Hanoverians themselves possessed no marks of individual culture, they did not actually discourage cultural relationships.

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Jacques Champion de Chambonnières (1602-1672).

And now we shall turn back the pages of history and discuss some of the earliest masters of French musical art, the early seventeenth century composers, in whose time keyboard music grew up. Chambonnières released harpsichord music from the influences of the organ. In this way harpsichord music was introduced into the drawing-rooms where it was to remain for almost two hundred years. The instrument is now a museum piece, the superiority of the modern piano being incontestable.

In the last years of the eighteenth century the virtuoso element began to influence the former purity of style of harpsichord music. (Virtuosity has too often led astray the ambitious who sacrifice clarity and quality for effects and exhibitionism). Chambonnières himself was not a musician of the first rank, but his pupils, the three Couperins — the chief musicians of the seventeenth century — were famous. This family was to France what the Bach family was to Germany and the Scarlattis to Italy, and they were all more or less contemporaneous. This large Couperin family, which, during the two centuries gave composers and instrumentalists to France, combined all its highest qualities in François C. Couperin, surnamed 'the Great.'

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Couperin le Grand (1668-1733) says what he has to say in as few notes as are necessary and without repetitions or useless developments. M. Jean Aubry thinks his art and style perfect in this respect: "Everything he writes is inspired by discretion and by grace; he does not insist, he writes for cultivated people and for his own pleasure too . . . He seizes the charm and the absurdity of things and of people," which is characteristically French. Couperin, like Rameau, achieved 'the art which conceals art' without making this an aim. His music is richer than he allows us to see at first glance, and his wealth of invention has never been surpassed. He never makes technical difficulties an end in themselves, his music meets the demands of both mind and fingers.

Many of Couperin's rhythmical effects may be found in Bach's English and French Suites, and Couperin himself was influenced by Corelli whom he greatly admired, and also by his younger contemporaries, Scarlatti and Handel. Dannreuther says: "It is of particular interest to note the unmistakable influence which Couperin's Suites and 'Methode' had upon Sebastian Bach." And Grove says of Couperin: "Though his works represent the essence of French music, the influence of Italy cannot be denied."

Couperin wrote out in full all the embellishments needed to enrich the small thin tone of the harpsichord. The sustaining tone of the modern piano makes all such ornaments unnecessary in more recent music, and very expert pedalling is needed to deal with them effectively.

Couperin wrote a number of pieces for various combinations of stringed instruments; these include four instrumental suites and several trios, also sonatas and suites dedicated to Lully and Corelli. The trios are for two violins and bass, a style which Couperin was the first to introduce into France.*

* Some of his Church music has been reprinted in modern editions.

Couperin's works consist of: 'Air à boire,' 1697; 'Air sérieux,' 1701; Four sets of 'Pièces de Clavecin,' 1713, 1716, 1722, 1730; 'L'Art de toucher le Clavecin,' 1716 (2nd edition 1717), containing also eight Preludes; 'Les Goûts réunis ou nouveaux Concerts,' 1724; and four Suites 'Les Nations,' 1726.

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Jean Philippe Rameau (1683-1764).

Rameau carried on the keyboard style of his near-contemporary, Couperin; but the spirit of Rameau's music, to this writer, foreshadows the more logical eighteenth century. Couperin reflects the amiable, cultivated conversation and perceptions of a class still complacently accepting the sociological status quo. Rameau's freedom and even audacity is in contrast to Couperin's discretion and absence of romanticism. Voltaire wrote, in 1735, of Rameau's music. "In the end, the taste for Rameau will prevail in proportion to the nation's progress in musical knowledge." He says further: "The ear improves little by little. In the course of three or four generations a change comes to the acoustic organs of a nation."³

As there was no pedal to sustain the tone of the harpsichord, Rameau and other early writers, as mentioned previously, used more ornaments—turns and trills and rippling scale passages—to reinforce the tone. They were fond of writing 'Airs with Variations,' a popular and satisfactory device with succeeding composers.⁴

Rameau, at seven, could read any harpsichord piece, but this was about all he could read, and he was not at

In his book "The Musical Faculty," W. Wallace states: "The psychic centres for music are independent of the auditory apparatus in trained musicians." Referring to this idea, Dr. Gilbert Phillips, of the University of Sydney, points out that there must be some areas or centres where these (musical) abilities are localized, and he thinks that, by 'psychic centre,' Wallace probably means the area of the cortex of the brain, the development and functioning of which determines one's abilities for music.

⁴ Debussy wrote humorously of 'Variations' that they were like the feats of acrobats, which include every possible way of climbing on one another's back. "The theme bounds, leaps across, is multiplied and is amplified. Suddenly it reappears to the satisfaction of the audience, and finally you find it again in the pocket of your overcoat."

Debussy objected to excessive intellectuality in composition and to the grandiloquence of modern symphonists, and insisted on the dictum of earlier French masters that music should be exclusively "for pleasure."

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all a success at school. When he was seventeen, his father sent him to Italy and he joined a theatrical party as first violin and accompanied them to various towns in Southern France. Then he became organist of several churches in Paris, and later, Cathedral Organist at Clermont in the Mountains of Auvergne. Here he had time to study acoustics and musical theory, and he was the first to study the systemisation of harmony and put this into a book which was published in 1722. In this book there first appeared the suggestions of inversions of chords. Later he published other scientific and musical treatises, and his work in this branch is the foundation of musical theory to-day. But it was not till he was about fifty that he became recognised as a master almost of the first rank.

Rameau has left only one book of 'Pièces pour Clavecin,' containing works all of the first order. 'Les Tourbillons' is quite a graphic picture, and a piece called 'Les Trois Mains' produces the effect of a third hand by the device of crossing and recrossing the hands, which puts even Scarlatti's best attempts in the shade. 'La Poule' or 'Le Réveil des Oiseaux,' representing a clucking hen, is a masterpiece of picturesque and pianistic ingenuity.

These early masters are far from being as simple to play as they appear or sound.

* * * *

Jean François Dandrieu (1684-1740).

Dandrieu deserves a high place in the history of French music. He was a famous clavecinist and evidently a violinist also. He left three collections of harpsichord pieces, possibly one book of violin sonatas, one book of trios for two violins and bass, and a book of instructions for the harpsichord. Some of his harpsichord pieces have appeared in modern editions, among them, 'Les Tendres Reproches,' which is interesting to compare with Rameau's 'Les Tendres Plaintes.'

After this period French musical art began to wane. Joseph Royer (1700-1765), and Duphly (1716-1788) more

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or less kept it in suspended animation; but the political troubles by which France was agitated, a growing taste for the theatre and the leaning towards virtuosity all tended to overshadow and even efface the memory of the two great masters of the former epoch. So it may be said that, from the death of Rameau in 1764, up to about 1870, creative art in France was non-existent. There was no symphonic music, no chamber music, and music for the theatre had fallen under German and Italian influence. But we shall read presently of its glorious resurrection when Fauré, Debussy and others revived and elaborated the temporarily forgotten art of Couperin and Rameau.

Daquin (1694-1772) was also a contemporary of Rameau. Although he wrote many other works such as 'La Mélodieuse' and 'La Bachique,' which show him as almost an equal of the greater masters in style and eloquence, the only work we now hear is 'Le Coucou.'

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Hector Berlioz (1803-1869).

Out of obscurity, as it were, there suddenly emerged this unexpected prodigy — Berlioz — a genius seemingly without connection or relationship with the prevailing unaesthetic musical taste of his country. This outstanding figure in the history of French music was born in 1803. He was, apparently, an instinctive musician, for, according to a French biographer, he knew little of the classics, but was yet the first French composer to write symphonic music and to revolutionise orchestration.

Perhaps a little too much emphasis has been laid on the undoubted originality of Berlioz. We are apt to overlook the fact that Beethoven was already thirty-three years of age when Berlioz made his advent into a world which had undergone political and cultural upheavals previously unknown, and that the inevitable repercussions were bound to influence the mental processes of an impressionable genius. (Similar ideological influences affected Wagner, 'awareness' and imagination being concomitant with genius).

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At any rate, Berlioz seems to have, at one stroke, entirely rejuvenated and brought together in happy union, symphonic music and that of the theatre from which he evidently drew intellectual sustenance — Wagner's theatre, that is to say. The operatic conceptions of Rossini and Meyerbeer and the French theatre itself, were too mediocre to attract his notice. As a matter of fact, the contempt he felt for the work of these two musicians is only too evident in his autobiography.

One biographer writes: "It is as if Berlioz made the orchestra not only a symphonic instrument but a kind of theatre where the individual instruments were actors in his drama." This analogy may seem a little far-fetched, but we cannot help seeing the Wagnerian influence⁵ particularly in his 'Symphonie Fantastique,' 'Roméo et Juliette' and in 'Harald en Italie,'⁶ which are full of dramatic action dictated by the libretti. For the symphonic poem is born of that union of music and romantic literature which was a part of Berlioz' own nature.

It was the sombre, almost macabre atmosphere of 'Symphonie Fantastique' and of 'La Damnation de Faust' which first captured the imagination and favour of the French public, but, unfortunately, only after the composer's death — one of the saddest examples of the man of genius unappreciated in his own time.

But Berlioz experienced a period of reaction to the fire and romanticism which characterised these works. We find him, in his later work, almost repudiating romanticism — trying to replace it by the classic style — even in the love scenes of "Roméo et Juliette," to which he adds, of course, his orchestral innovations. This simply shows in Berlioz the triumph of inspiration and of will. It is as if he were suddenly seized by the feeling for style, for

⁵ It is difficult for the casual student to assess the extent of Berlioz's influence on the music of Wagner who undoubtedly kept himself au courant with the innovations of the former.

⁶ 'Harald en Italie' was suggested by Byron's 'Childe Harald' in whose wanderings Berlioz found an analogy with his own life. The solo viola, used so effectively in this work, gives to it an indefinable quality of withdrawal and romanticism.

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the 'balance' of early French masters and of Mozart, for in 'Enfance du Christ' and in the great recitative of 'Les Troyens,' the character and style of Berlioz seem to undergo a metamorphosis. Jean Aubry, a French biographer, says: "It is perhaps in this second part of his work that one must seek the immortal, the greatest Berlioz."

His influence may be seen, strangely enough, more in Germany than in France, particularly, for example, in the case of Richard Strauss.

It is significant that Liszt and Wagner should have kept abreast of all the latest researches and innovations made by Berlioz, so that when French musicians, later on, imitated certain procedures in the new German music-dramas, they were merely taking up and developing the inventions of their own great predecessor who may be said to have heralded the French musical renaissance. In other words, the advent of Berlioz was the signal for the re-awakening of musical life in France.

* * * *

It is remarkable that the two principal schools of literature which existed in France during the middle of the nineteenth century, the romantic and the naturalistic, were indifferent, if not hostile to music.⁷ M. Rostand instances Hugo, Dumas, the brothers Goncourt, Gautier, Balzac and Lamartine as all having been contemptuous of the art. It seems that the calamitous events of 1870 were necessary to awaken a new artistic conscience in France.

Berlioz, at least, was one of the first musicians in Europe who really appreciated Beethoven, and his papers on Gluck and Weber are masterpieces of insight and clarity. It cannot be denied that he was given to pre-

⁷ It is said that Dickens was indifferent to music. But Dickens had the misfortune to live in the English era of 'Humbug in Excelsis,' before the English musical drought had broken — before Elgar had appeared in 'das Land ohne Musik,' his cornucopia filled by the Muses, to refresh and rejuvenate English music much in the same way as Berlioz had descended on France in the eighteen-thirties.

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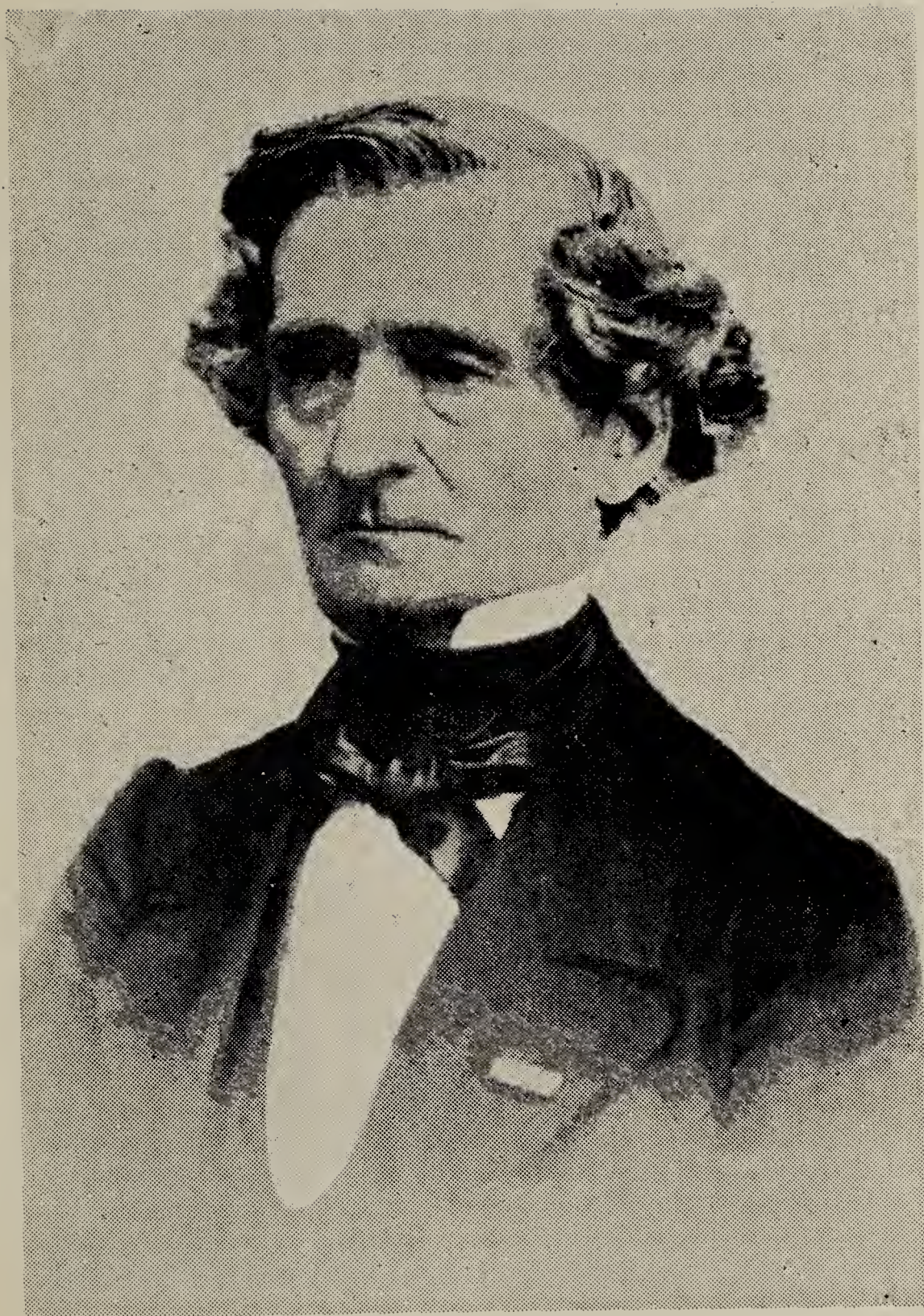
judice, and he often allowed it to lead him into exaggeration. It is known that he cared little for Chopin or for Schumann, and it was long before he could see anything in Palestrina; but, like most artists, he was better than his own theory and criticism.

Mr. Neville Cardus, of the "Manchester Guardian," says of Berlioz: "He was a composer who frequently seemed to suffer some inexplicably defective insulation of the creative faculty. At one moment his music burns a pure, firm light, then there is a failure in the dynamo somewhere." His work was certainly uneven and this explanation of the change in his style is imaginative and interesting. Between 1847 and 1855 Berlioz paid four visits to England. Wagner was also in London in 1855, conducting for a rival society, so, between them they must have kept the critics fully occupied.

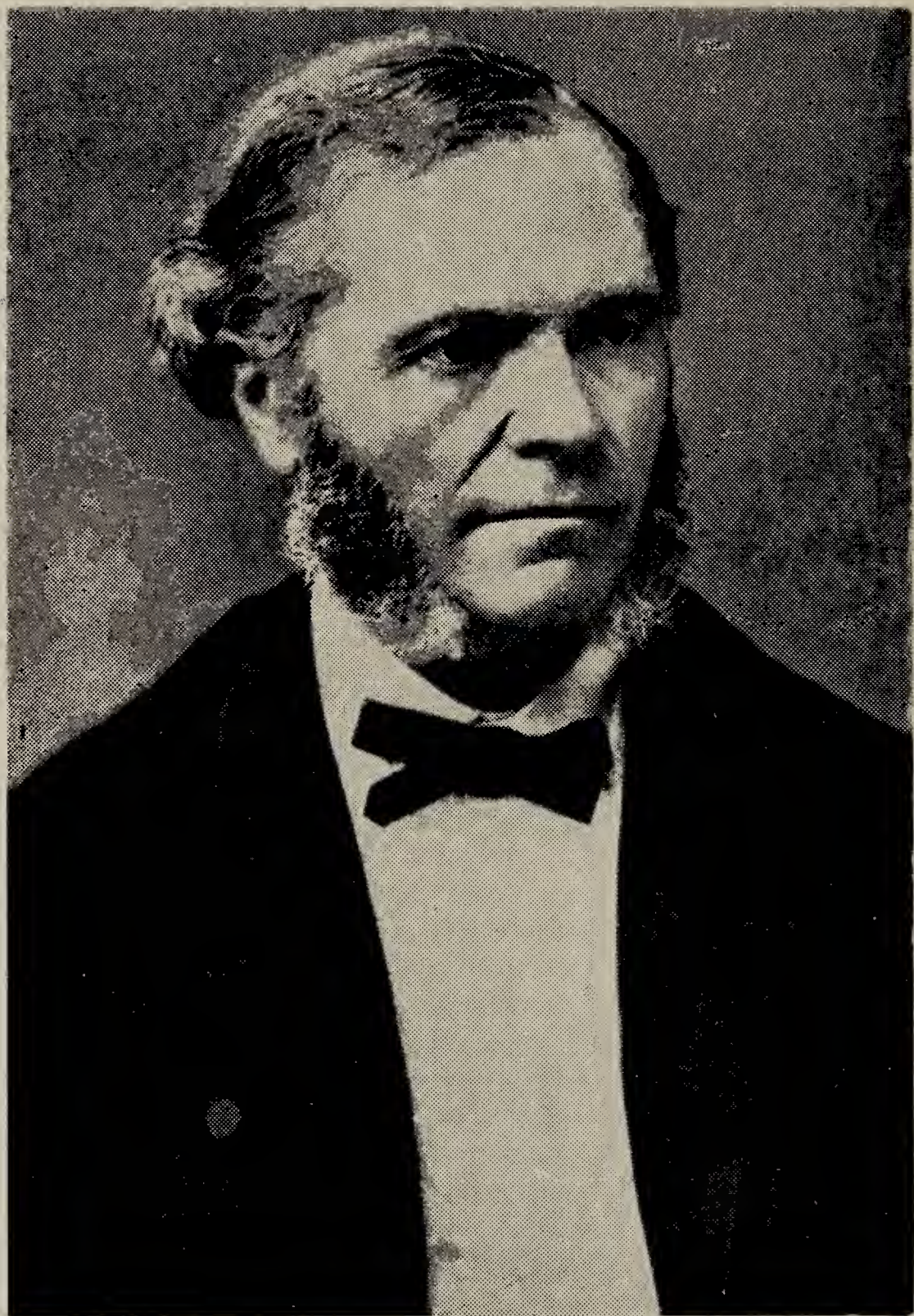
Berlioz wrote twenty-eight works which bear Opus numbers and fourteen without, besides literary and critical works and some musical arrangements which will be dealt with later. His principal bequests to posterity are: *Benvenuto Cellini*, *La Prise de Troie*, *Béatrice et Benedict*, *Les Troyens à Carthage*, which are operas; *La Damnation de Faust*, a legend; *L'Enfance du Christ*, an oratorio; *Symphonie Fantastique*; the symphony of *Harald en Italie* (with Viola solo); the symphony of *Roméo et Juliette*; *Symphonie funèbre et triomphale*; three Overtures: *Les Francs-Juges*, *Waverley*, and *Le Carnaval Romain*. His arrangements and transcriptions include: *Récitatives* for *der Freischütz*, 1841, *L'Invitation à la Valse* (Weber), for orchestra (1841), *Pater Noster* and *Adoremus* by Bortniansky (1843), *Marche Marocaine* by L. von Meyer (1845), *Plaisir d'Amour*, Martini (1859) and *Erl König* by Schubert

* * * *

Arrangements and Transcriptions, by accredited composers, are possibly useful to fill in their barren periods of creative energy. But a resulting aesthetic quality is the only justification — in this writer's opinion — for what is, very often, a presumptuous tampering with the works of great composers in order to satisfy the arranger's in-



Hector Berlioz,



César Franck.

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ordinate desire for publicity and for seeing his name bracketed with one of the 'immortals.' Moreover, arrangements of the old masters are often distorted by the introduction of additional tone and colour, and therefore deprived of their chief characteristic, subtlety of nuance, which is their principal charm

Berlioz, Rimsky-Korsakov, and Ravel, as mentioned previously, were fully justified in their transcriptions, by aesthetic results. Some minor works of Delius — two *Aquarellen* — for instance, have been transcribed satisfactorily, and have been played by a famous English string ensemble. But Dr. Boyd Neel, whose entirely musical interpretations are beyond criticism, does not find it necessary to use 'arrangements' of Chamber Music, or of other classics. He has collected five hundred original works, three hundred of which he has brought to Australia. He confirms this statement in a letter to the author (21st April, '47), and adds: "I am glad to know that you are doing something for this worthy cause."

Weingartner's version of the *Hammerklavier Sonata* of Beethoven is a masterpiece in the realm of transcriptions. But Beethoven himself, about the time of writing *Opus 106*, must have felt that the pianoforte was no longer a suitable medium for his own now highly-developed genius, and would surely have approved of this transcription. One biographer, in fact, suggests that, in the '*Hammerklavier*' he was really thinking in orchestral terms. Stokowsky, on the other hand, is not an accredited composer, but primarily a virtuoso and showman. For him, life surely began at forte! His arrangements are often bizarre and noisy, and at least one of his adaptations — Debussy's '*Clair de Lune*' — is a musical sacrilege, for this work is idiomatically pianistic, with its soft luminous tones.

There is, on the contrary, every excuse for Bach to have copied and transcribed music written by his predecessors and contemporaries, for printed music was then not easily obtainable. Bach was a genius of the first rank, and enhanced anything he undertook to transform.

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Liszt's transcriptions for the piano of some of Bach's organ music seem almost justified. Had Bach and Handel known the possibilities of the modern Bösendorfer piano, they would probably have preferred its tone-quality to the involved sonorities of the organ.

Weinberger, during the cataclysmic 1939-45 period — indeed since 1933 — was forced to do hack-work in Paris (cheap arranging jobs), because, under Nazi domination, his German publishers became spasmodic and grossly erratic in sending his royalties.

Brahms, in his early life, resented the humiliating drudgery of the arrangements of works he was forced to make by necessity. He nevertheless made them with the utmost conscientiousness, and probably laid the foundation for his later mastery in the transcriptions for two and four hands, and for two pianos, of his orchestral and other works.

In conclusion, let us hear what Beethoven had to say about transcriptions. In the year 1802, Beethoven wrote a letter to his publishers, Breitkopf and Härtel, complaining of the prevailing rage for arranging pianoforte pieces for stringed instruments. He wrote: "I strongly assert that only Mozart could arrange his pianoforte music for other instruments — and the same of Haydn; and without placing myself on a level with these great men, I make the assertion with regard to my own pianoforte sonatas. To do this, one must be either the master himself, or at least possess equal skill and inventive power. I changed one of my sonatas into a quartet for strings, which I was pressed to do, but I am quite sure no other man could have accomplished the task as I have done."

But even the above will probably fail to bring a blush of shame to contemporary vandals and musical pirates.

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César Franck (1822-1890).

“There is an Augustan prose of music; there is a late school of Barbizon music; there is certainly a Gothic style in music, even if we have only one exponent of it, whose name, I maintain, is César Franck.”

—Neville Cardus in *“Ten Composers.”*

César Franck (1822-1890), was born in Belgium, but his whole life was passed in France. As it is on French music that his influence has been most felt, he must be included in a history of French music. Yet, according to one writer, he got no nearer to a typically French school than Beethoven to the Viennese school. He nevertheless formed what one generally understands as a ‘School,’ and among his most gifted pupils were: Ernest Chausson (1855-1899), Vincent d’Indy (1851-1931), Henri Duparc (1848-1894), Charles Bordes (1863-1909), Guy Ropartz (b. 1864), Paul Dukas (1865-1935), and others. [Pierre de Bréville (b. 1861) was a pupil of d’Indy.]

French art is not dogmatic, and for that reason the influence of this one man only, was permanent enough to form a “school.” His pupils, mentioned above, have shown originality in some directions and have carried into this century something of the spirit of their master who was, perhaps, ‘more priest than artist.’ His famous Violin and Piano Sonata, however, is fresh and varied enough; it is amongst the most lyrical of all sonatas composed for these two instruments and full of joie de vivre. Here the cyclic method carries him on happily and spontaneously, with a warmth and fulness of harmony ‘that weds song to meditation.’ His pupil, Vincent d’Indy, has written a very comprehensive biography of Franck, and, for that reason, and because his pupils are less well-known, short sketches of some of them will be given in this volume.

César Franck’s works include two operas, three large choral works: Ruth, Redemption and les Béatitudes; several orchestral works, three Symphonic Poems: Le

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Chasseur maudit, Les Eolides and Les Djinns; a piano trio, a string quartet, a piano quintet, the Sonata for Violin and Piano, and many other works for organ and for piano.

Further Reading: (1) d'Indy's biography of César Franck; (2) "Modern French Music" by Edward Burlingame Hill (published Harvard, 1924); (3) "Musiciens français d'aujourd'hui" by M. Octave Séré, revised by M. Jean Pouleigh; (4) "Ten Composers" by Neville Cardus.

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Edouard Lalo (1823-1892).

The works of Edouard Lalo are now classics. His 'Symphonie Espagnole,' his Concerto for Violoncello and especially his opera 'Le Roi d'Ys' (1888), are full of distinction and charm. His place in French music to-day, is like his nature, reserved and self-effacing; but if he has not influenced the new generation nor given us any technical innovations, his work is, nevertheless refined — free from the melodramatic and from obvious effects.

Lalo's style is more subtle than that of Chabrier, for instance, although his sense of the picturesque may not be so abundant. But his discreet and careful writing has most assuredly affected the subsequent generation of French composers.

He had a special veneration for Beethoven, Schubert, and Schumann, and his talent was directed by the study of these great masters rather than by the curricula of the Conservatoire, which he joined in 1839.

His first opera, 'Fiesque,' was finished in 1866 but was not performed until March, 1882. A violin concerto in F was played by Sarasate in Paris and in London in 1874, and 'Symphonie Espagnole,' for violin and orchestra, by the same artist in February, 1875. The overture to his opera "Le Roi d'Ys" — an 'allegro sym-

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phonique' — was produced in 1877, also the violoncello concerto the same year. A 'Fantaisie norvégienne' for violin and orchestra was first played in Berlin and was later transformed into a work for orchestra and its title altered to 'Rhapsodie Norvégienne.' His 'Concerto russe' and the 'Rhapsodie norvégienne' were his last important works before his ballet 'Namouna,' performed at the Opéra in March, 1882. This work is orchestrated much more elaborately than more popular and better-known ballets, and is symphonic in character. When it was later transferred to the concert-hall, in the form of an orchestral suite, in five movements, it won great success.

After re-orchestration, 'Roi d'Ys' was also very successfully produced at the Opéra-Comique, in May, 1888.

Other works include: An allegro for violin and piano; a sonata for violin and piano and a serenade for the same two instruments; a sonata for violin in three movements; three trios, a string quartet in E flat, Op. 45 (2nd version of Op. 19); a 'Romance Serenade' for violin and orchestra (1880); a piano concerto in C minor (1889); a charming 'Aubade-allegretto' (1872) for ten instruments, wind and string; 'Néron,' a pantomime in three acts (unpublished); 'La Jacquerie,' an opera in four acts (only one act by Lalo); and more than twenty songs.

As one of the most distinguished of French composers, Lalo well deserved the decoration of the Légion d'Honneur which was conferred on him in July, 1880.

His son, Pierre, succeeded J. Weber as music-critic of *Le Temps* in 1898.

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Camille Saint-Saëns (1835-1921).

Saint-Saëns knew the way to assimilate and combine classic musical art and the teaching of the great German writers with that of the French harpsichordists and operatic composers of the eighteenth century. This polyglot combination of styles could only be expected to result in music, which, at its best, "is redolent of the glitter, suavity and sensuousness of the opera houses of the cosmopolitan bourgeois of the nineteenth century." His instrumental sense and cleverness are not denied, nor his consequent appeal to popular taste. In fact, his 'Samson et Dalila' and 'La Danse Macabre' must be a boon to jaded radio-programme arrangers and announcers who become accustomed, apparently to music of doubtful quality.⁸

From 1868 Saint-Saëns was working at his opera 'Samson et Dalila,' and in 1871 he began his series of symphonic poems. 'Le Rouet d'Omphale,' 'Phaeton,' 'La Jeunesse d'Hercule' and 'La Danse Macabre,' which show him as the possessor of ingenuity and musical resource.

The grim idea of associating tombs with dancing had been exploited by Meyerbeer in the scene of the resurrection of the nuns in 'Robert le Diable.' The term was also used by Liszt to describe his variations on the 'Dies Irae' for piano and orchestra.

Saint-Saëns has produced several other operas: *La Princesse jaune* (1872); *Le Timbre d'Argent* (1877); *Etienne Marcel* (1879); *Henri VIII* (1883); *Proserpine* (1887); *Ascanio* (1890); *Phryne* (1893), etc. His Chamber Music ranges from two sonatas for Violin and Piano, Op. 75 and Op. 102; a Cello Sonata, Op. 32; a Piano Quintet, Op. 14; a Piano Quartet, Op. 41 (in B flat); a String Quartet with Clarinet, Op. 112; two Piano Trios, Op. 18 and Op. 92; and a Septet (with trumpet), Op. 15. He has also written masses and oratorios; Variations on a theme by Beethoven, Op. 75 — for two pianos; various

⁸ The taste of 'arrangers' and 'announcers' alike seems so vitiated and uninformed that, of the most flagrant acts of musical piracy they seem blissfully unaware.

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piano works for four hands and for two hands, Variations and Etudes for Organ, Rhapsodies, Preludes and Fugues, four or five Piano Concertos and a Violin Concerto introduced in Paris by Sarasate in 1873. A uniquely productive composer, having written 172 works in all, there must be some reason why a good deal of his music is seldom heard to-day.

He is said to have been uniquely sensitive to musical sounds, even as a baby of less than two years. Incredible as it may seem, he received his first lessons at the piano at the age of two and a half, and at three began to learn musical notation. His first attempts at composition were made at the age of five, and the same year he made a public appearance with a violinist playing a Beethoven Sonata. At ten he gave a recital at the Pleyel Hall in Paris in a programme devoted to Handel, Bach, Mozart and Beethoven.

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Bizet (1838-1875).

Bizet did not live long enough to let us see if he could have fulfilled the promise of 'Carmen,' the Arlesienne Suite and his C major Symphony⁹ — striking successes all of them — for he died in this thirty-seventh year; and among others of this period there was much imitation of Gounod and Wagner.

Tschaikowsky, who was very fond of 'Carmen,' declared his conviction that, in ten years, 'Carmen' would be the most popular opera in the world. It is impossible to say if this is so, but no doubt 'Carmen' ranks high among the most popular operas. Popularity is no criterion of intrinsic musical quality, yet the value of some of the 'Carmen' themes must have been obvious to anyone fortunate enough to hear Busoni play his imaginative and

⁹ The C major Symphony was written at the age of seventeen, in one month!

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poetical 'Chamber Fantasy' on the opera, which was more an improvisation, as this writer heard it in Busoni's own home in 1913, than the rather vulgar piece of virtuosity it has now become, due, no doubt, to the misguided zeal of an 'arranger.'

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Gabriel Fauré (1845-1924) and his Disciples.

Fauré, although a pupil of Saint-Saëns, was discriminating and must have known how to assimilate only what was necessary to his art and to discard other influences. He has given to the world fewer works than his master, but works of more marked individuality and quality. His Chamber Music has a quite personal distinction and charm; and in the one hundred songs he has written, his technique seems to have undergone a rejuvenation, so novel and fresh are many of them.

One writer asserts that his style was so flexible and his technique so perfect that it often disguised revolutionary tendencies in his harmonies.

Fauré wrote chiefly for chamber combinations, with the exception of his lyrical music-drama 'Pénélope.' His Ballade for Piano and Orchestra is rather more brilliant than moving, and, in this work only, does he show any influence of Saint-Saëns. His Sonata for Piano and Violin (1876), his two Quartets, and his Quintet show a remarkable freshness of spirit that time does not touch.

His 'Requiem' is an inspired work and has been called a miracle of art. The streams of emotional melody, in sequence, remind one of the angels in 'Gerontius,' but Fauré's angels are even more angelic. The Requiem ends with the motive of the encircling angels.

Fauré avoided all popular appeal. His music is dreamy and very human, but never solitary. His pupils are among the most original composers of 'yesterday': Louis Aubert, Nadia Boulanger, Roger-Ducasse, Enesco, Laparra, Ravel and Florent Schmitt.

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In June, 1905, he became Director of the Paris Conservatoire in succession to Dubois, and resigned in 1920 at the age of seventy-five.

Among the works of his earlier years are: a Berceuse and Romance for Violin and Orchestra, a beautiful *Élégie* for 'Cello; two quartets for Strings alone, two quartets for Piano and Strings (1882-1887); a Violin Concerto; an Orchestral Suite; a Symphony in D minor (1885); the Requiem in 1888, and a Choral work, 'La Naissance de Vénus.' To a later period belong the following: Madrigal, Op. 35, for Vocal Quartet and Orchestra; Pavane, Op. 50, for Orchestra and Chorus; Five *Méodies*, Op. 58, to Verlaine's poems; a Piano Quintet, Op. 60; Maeterlinck's 'Pelléas et Mélisande' (the English version produced at the Prince of Wales Theatre, June 21, 1898;) and two adaptations from Shakespeare.

In 1909 Fauré was elected to the Académie des Beaux-Arts, and in 1922 was promoted to the highest class in the Legion d'Honneur—a national homage paid to him by the Sorbonne.

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Emmanuel Chabrier (1841-1894).

Chabrier, born four years before Fauré, was a compelling personality, and rather the antithesis of Chausson in his fearless self-assertion and disregard of musical convention. Both Chabrier and Fauré showed an unmistakable penchant for freedom of musical speech, Fauré being a little ahead of his contemporary in this respect. In other matters their careers cannot be compared, for Fauré was active almost up to the time of his death in 1924, while Chabrier left the earthly scene before reaching his artistic maturity.

His musical instruction began at the age of seven at the Lycée at Clermont-Ferrand in the Auvergne region of France. At the age of fifteen he was taken by his parents to Paris to complete his education and to

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study law. He took piano lessons from Edouard Wolf who had studied with Zywny, Chopin's teacher, and soon became an astonishing pianist — if an unconventional one. He also studied harmony, counter-point and fugue. But his father was firmly resolved that music should be only a hobby for his son, so he entered the Ministry of the Interior, 'where,' said Chabrier 'I lost fifteen years.' These years may not have been utterly wasted, for he formed friendships with the so-called Parnassian poets, Coppée, Richepin, and Verlaine. He also became interested in painting and he collected canvases — by Manet, Monet, Renoir and Sisley, and some of his most graphic musical qualities may be the result of his penetrating understanding of the new movements in poetry and painting. These were unquestionably a source of inspiration, and, in this respect he anticipated Debussy. Later he found friends in other musicians: Henri Duparc, Vincent d'Indy, Fauré and Messager.

Chabrier astonished musical Paris in 1877 by producing a sparkling opera bouffe, 'L'Etoile.' Hitherto he had been regarded as a talented amateur. Although he again appeared as a gifted humorist with an operetta 'L'Education manquée,' he was really quite preoccupied with the music of Bach, Beethoven, Schumann, Berlioz and Wagner, and so, he remarked, 'any sympathy with a frivolous form of art was now impossible.'

The year 1879 was momentous for him. He went with Duparc to hear 'Tristan and Isolde,' and, relates his friend, Chabrier was so moved that they parted for the night without a word. This was the turning point of his career, he now determined to live only for music. In 1880 he was allowed to leave his post at the Ministry 'without protest,' and a few months later he became chorus-master for Lamoureux who was then organising his 'New Concerts.' Chabrier trained the chorus for concert performances of part of 'Tristan' and the 'Walküre.' Now he began to develop very rapidly, and made up for the years he had lost. In 1881 he composed a set of ten 'Pièces Pittoresques' for the piano, which, however, do not represent him to advantage.

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In 1882 he went with his wife to Spain, observing and recording his impressions. A few months later he delighted the Lamoureux audience with an orchestral rhapsody, 'España,' originally composed for two pianos. At once he was the most talked-of musician in Paris, and 'España' became a favourite final number!

In 1885 he finished the opera 'Gwendoline' which was influenced by Wagnerian music-drama. His 'Valses Romantiques' for two pianos — which so delighted Ravel in his youth — and transcriptions of a Spanish melody, 'Habanera,' for piano and orchestra were written in the intervals of work on 'Gwendoline.' Excerpts from the opera were performed by Lamoureux, but the management of the Paris Opera refused 'Gwendoline,' apparently on account of its Wagnerian tendencies! It was accepted, however, by the Théâtre de la Monnaie in Brussels, the directors of which often saw the merits of works rejected in Paris.

One should know these works in order to get an idea of the origins of the present-day French school of piano composition. In Chabrier's work, there is, as Jean Aubry expresses it, 'a wholesomeness, a spirit of joy, of which one never tires.'

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Henri Duparc (1848-1933).

Duparc, one of the earliest disciples of César Franck, and said to have been his favourite pupil, has made himself known all over the world by his beautiful songs.

As a boy, he liked music, but showed no precocity. As a student at the Jesuit College of Vaugirard, his piano teacher happened to be César Franck, who undertook to acquaint the youth with some of the Classics — the operas of Gluck in particular.

Later, while studying law, he began to study harmony with Franck, as a private pupil. Very soon he published some piano pieces, and wrote songs and orchestral works.

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He made several trips to Germany to hear Wagner's works, and it was he who accompanied Chabrier to hear 'Tristan' at Munich.

Duparc is said to have destroyed a sonata for 'cello and piano, as well as other works. He has left a small collection of piano pieces, sixteen songs, the Symphonic Poem, 'Lénore,' and a Nocturne for Orchestra, 'Aux Etoiles.'

With Fauré he must be acknowledged a co-founder in the renaissance of the song in France. About 1894, eight of his songs were published, and four in 1902, although they were all written before 1885.

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Vincent d'Indy (1852-1931).

Berlioz' 'Treatise on Orchestration,' given to d'Indy by an uncle when he was fifteen, no doubt had its effect on his choice of profession. Two years later he met Duparc, Franck's earliest disciple, and was, in due course, introduced to the great master, who, apparently, was not very encouraging.

D'Indy served in the Franco-Prussian War, and later studied law; music, in his circle, not having been considered a suitable profession. The young man was evidently modest, and did not realise that 'the profession' is open only to artists of indomitable will, audacity and pertinacity — and — to 'crashers.' So, in 1873, at the age of twenty-one, we read of his tentative visit to Liszt at Weimar where he spent a profitable and fruitful month. He then visited Brahms, but here again the interview was short and unsatisfactory.

In 1876 he was one of the few Frenchmen to see the first integral performance of 'Der Ring' at Bayreuth.

D'Indy was most industrious and unassuming. After having been the Secretary of the Société Nationale for ten years, he became, on the death of Franck, its President.

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In 1896, with Charles Bordes and Guilmant, d'Indy founded a Higher School of Music, really a memorial to Franck, for his ideals are the foundation of its teaching.

In 1905 d'Indy visited the United States to conduct the Boston Symphony Orchestra, in Boston, New York and Philadelphia. The works of French composers were, of course, featured in the programmes. Again, in 1921-22, he returned to America for a longer tour.

His music may be roughly divided into two categories: (1) his Orchestral and Chamber works, and (2) his Dramatic work. He adhered strictly to his master's cyclical method and was one of the 'new' pioneers in the use of Modal harmony. He also experimented with the whole-tone scale; and he treated dissonance intelligently, so that it should express with exactitude the musical idea he wished to convey.

In d'Indy's 'Wallenstein' (1873-81), a trilogy of symphonic poems (after Schiller's dramas), reminiscences of both Franck and Wagner are discernible. The 'Istar' Variations, a descriptive work, was completed in 1896. The Second Symphony, in B flat major (1902-03), is d'Indy's masterpiece. The 'Symphony on a Mountain Air' with its persistent and untiring obstinacy of rhythm must be, unfortunately, the only work by d'Indy in the 'Record' libraries of the Broadcasting Companies in English-speaking countries.¹⁰

D'Indy has written an authoritative work on César Franck, and a life of Beethoven; also a monumental treatise on composition in collaboration with M. Sérieux, in two volumes, only one of which is published so far. D'Indy's third symphony was published during the 1914-18 war, and cannot compare with its predecessor. He has also written piano pieces and songs, and in 1920-21 a Suite, 'Poem of the Shores,' music of rich fancy, humorous and occasionally dramatic.

His contribution to Chamber Music consists of an early piano quartet (1878-88), and a trio for piano, clari-

¹⁰ Occasionally the Overture to his opera 'Fervaal' is conceded on their programmes.

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net and 'cello (1887), which follows the cyclical method.¹ 'Songs and Dances' (1898), for wind instruments, is said to be a little masterpiece. The Sonata for Piano and Violin (1904), up to the present rather neglected, should take its place in works of this kind. In it we have the cyclical method at its best.

D'Indy's four dramatic works have been performed in France and America. The first of these, 'Le Chant de la Cloche' (1879-84), was awarded the Prize of the City of Paris in 1885. His first opera, 'Fervaal' (1889-95), follows the construction of the Wagnerian music-drama. The transition from Paganism to Christianity is depicted (and now we have come full circle! 1947.) 'Fervaal' is a French mixture of 'Siegfried' and 'Parsifal.' Guilhen recalls both Brünnhilde and Kundry. It occupied d'Indy for six years, and is Gallic in quality although the sonorities of the large orchestra occasionally suggest 'The Ring.'²

* * * *

Ernest Chausson (1855-1899).

Chausson, like d'Indy and Ropartz, did not turn seriously to music until he had obtained his lawyer's degree. He entered Massenet's class in composition at the Conservatoire in 1880. He tried for the Prix de Rome and failed. (According to the accounts of Berlioz and Debussy — who might be suspected of exaggeration — and also of the very 'balanced' author of a comprehensive work on 'Modern French Music' — Mr. E. Burlinghame

¹ Vitali's second sonata for Violin (1677) contains a curious anticipation of Franck's cyclical method. The same treatment is to be found also in Corelli and Tartini.

² Wagner never had a really deep influence on d'Indy's work, 'for he was protected against the Wagnerian tradition by his conscience and his contempt for the grandiloquent hysteria of the Wagnerian heroes,' wrote Debussy in a musical criticism.

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Hill — the winning of the Prix de Rome was not an unmixed blessing. In many cases it meant several years wasted in an unmusical environment. Debussy never tired of condemning it as an absurd institution 'which diverted laureates from the straight artistic path'. It is astonishing how many Frenchmen, 'entirely unknown to posterity, have won this prize.'³) Chausson, then, instead of going to Rome, worked hard with César Franck for three years. Independently wealthy and happily married, with a small family, he was able to indulge his love of books and music and to cultivate the friendship of other educated artists. He is said to have been extremely sensitive — a prey to indecision, with little self-confidence — until after his studies with Franck, when he began to acquire initiative.

His career seemed most promising. Felix Mottl was to give his opera 'Le Roi Arthus' at Karlsruhe, and later, both Colonne and Lamoureux featured his works in their programmes. His technical skill was increasing and the future seemed assured, when, one day, in June, 1899, he went for a bicycle ride from his house in Limay, and did not return. He was found at the bottom of the hill with his head crushed.

Of all Franck's pupils Chausson had the most spontaneous melodic gift. His music is, perhaps, a little melancholy, but full of poetic grace and atmosphere.

Like d'Indy, he wrote orchestral and dramatic works, also Chamber Music; but, like Fauré and Duparc, he was essentially a song writer. In 'Nanny,' 'Les Papillons' (words by Gautier), 'Nocturne,' 'L'Aveu,' 'La Caravane,' his style shows gradual development; and penetrating sensibility is shown in his settings of four poems by Maeterlinck and in the 'Cantique à l'Epouse.' Other songs are: 'Dans le forêt du charme et de l'enchantement,' 'Poème de l'Amour et de la Mer,' and 'Au temps des lilas' which is one of his most charming songs.

In his Chamber Music, his control of form seems weak, and not in keeping with his originality of invention and general atmospheric fitness. An early Trio,

³ Even Ravel won only a 'Second Prix de Rome' in 1901, probably on account of academic or prejudiced examiners.

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written about 1882, is unconvincing. The later Concerto (1890-91), for Piano, solo Violin and String quartet, is distinctive, evincing craftsmanship of the highest order. A Quartet for Piano and Strings (1897), is much more advanced and will probably take a permanent place with the best works of its kind. A slow, broad, expanding melody is a feature of the slow movement. Chausson was working at another String Quartet at the time of his death.

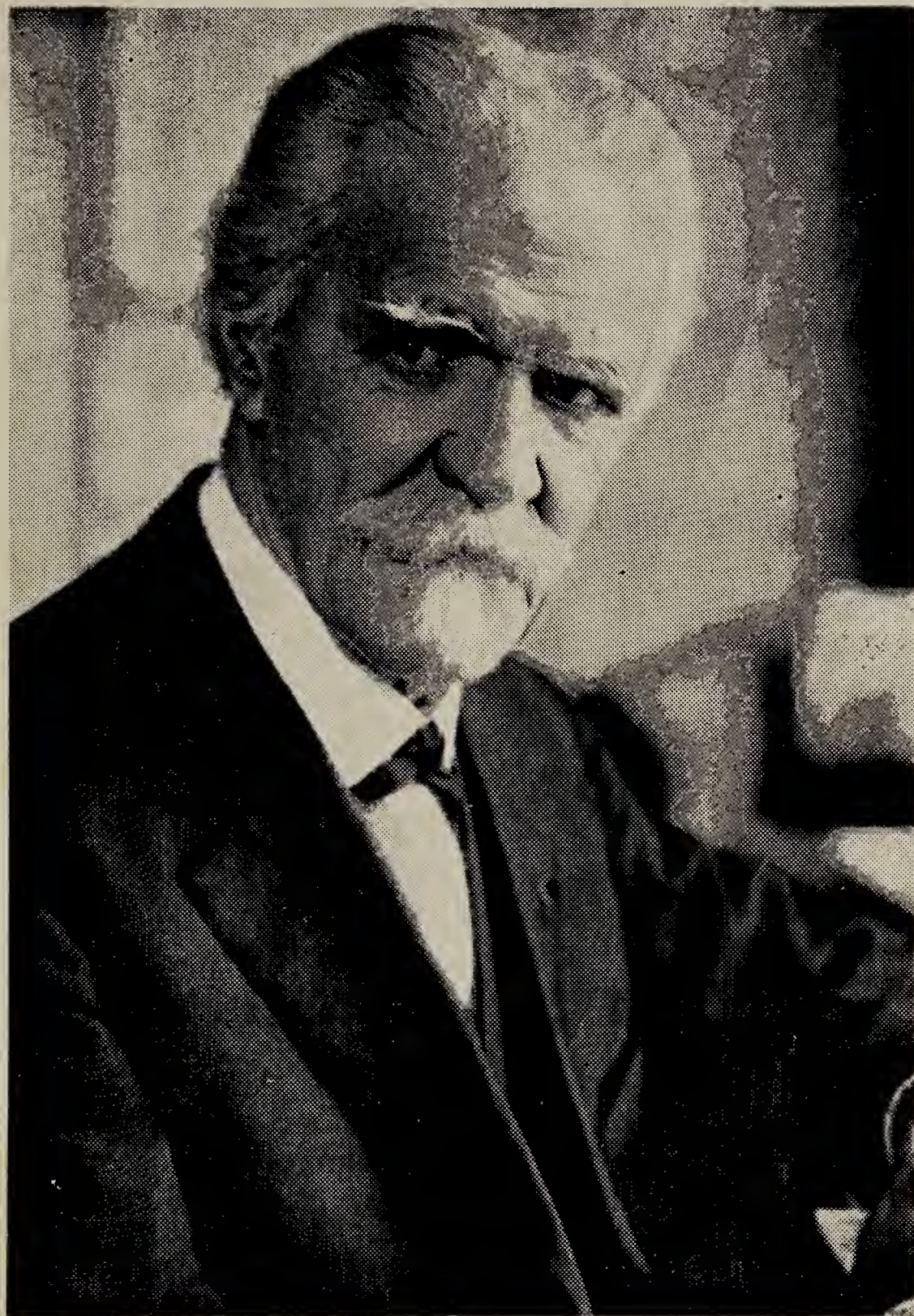
He definitely possessed dramatic talent, as shown in the incidental music for 'La Tempête' and 'La Légende de Sainte Cécile.' His 'Le Roi Arthus,' a lyric drama in three acts, the text by Chausson himself, was first performed in 1903 at the Théâtre de la Monnaie in Brussels, and is another attempt to combine Wagnerian method with Gallic ideas.

Other works by Chausson are: 'Viviane' (1882), and a poem for Violin and Orchestra (1896), often played by Ysaye. His Symphony in B flat major (1890), is a land-mark of this period. Its emotional spontaneity and eloquence have made it a fairly popular work, although its technical shortcomings are often remarked by critics.

* * * *

Alfred Bruneau (1857-1934).

Bruneau, as a student at the Conservatoire, was a very fine 'cellist. He studied composition with Massenet and made his name with an opera, 'Le Rêve,' based on a novel by Emile Zola, which was performed within the year 1891 and by the same cast at both the Opéra-Comique, in Paris, and at Covent Garden. His later operas were either based on Zola's novels or had libretti especially written for them by Zola, and this collaboration led to trouble at the time of the Dreyfus case, when both took the side of the oppressed.



Vincent d'Indy.



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His opera 'L'Attaque du Moulin' was the dramatization of an episode in the Franco-Prussian War as related by Zola in a volume of short stories. This opera is entirely free from foreign influences although, in some of his work, the influence of Franck is noticed. He tried to avoid romantic subjects so popular in French music of this period, and instead, made use of quite convincingly truthful psychological development more suitable to contemporary drama.

Another opera, 'Messidor,' represents allegorically, the age-old struggle between capital and labour. He also wrote a Requiem, songs, and other music, and was a newspaper critic and an author of books on music.

He was a member of the Institute and Chevalier de la Légion d'Honneur, two of the highest cultural awards that France has to offer.

* * * *

Gustave Charpentier (1860-).

Charpentier was born in Lorraine. His first employer, who was musical, impressed by the talent of the young man, sent him to Lille where he was granted a subsidy to enter the Paris Conservatoire in 1881. There he studied composition with Massenet, and won the Prix de Rome in 1887 with a cantata, 'Didon.' The only work, however, which has won him real fame is 'Louise,' which was first performed on February 5, 1900. It was an immediate success.

Charpentier himself called 'Louise' a 'musical novel' instead of an opera. It is really a socialistic tirade against the tyranny of convention, and is a vivid picture of Bohemian life. The heroine is a Parisian work-girl. Charpentier attempted to found an institution in Paris which was to provide entertainment and the chance for these girls to learn to sing, to dance and to act, so he may be said to have forestalled the Russian plan of providing amenities for the under-privileged. The idea, unhappily, never achieved fruition.

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'Louise' is thoroughly Gallic in its basic musical conception, although Charpentier, like Bruneau, uses 'leading motifs,' but without imitating other Wagnerian characteristics.

Charpentier succeeded Massenet at the Institute, and is thus an Immortal.

* * * *

Claude Achille Debussy (1862-1918).

Then came Debussy, using a new harmonic language which seemed to elude analysis. This new idiom, with technical devices to be heard in no other music, refrained from conventional modulation and completely baffled the critics of the day. One wrote of Debussy's 'eclectic clarity,' when, in fact, his art is entirely original.

The French writer, Jean Aubry, for instance, said of Debussy: 'He has known how to assimilate in a wonderful way what he has learnt from Monteverde, from Chopin or from Schumann — from Liszt, Moussorgsky or from the Wagner of Parsifal.' Other writers contend that his art was entirely original and scarcely influenced by other masters, a view with which this writer entirely agrees. Alfred Cortot, as a virtuoso of the piano, refrains from discussing Debussy's technical methods, but describes him as 'above all, the musician of vague and mysterious sensations.' In his music, as Verlaine puts it, '*L'imprécis au précis se joint.*'

Debussy, however, did evolve an original technique. Although he may have used the pentatonic, whole-tone scales and 'modal' harmonies (the soft, grave opening theme of *Pelléas* suggests the first Georgian mode — scale of D without leading-note) there is no doubt that his system of harmony and tonality is ultimately connected with the laws of natural harmonics.

Harmonics and overtones were first pointed out in the 17th century by Mersenne, explained by the French physicist Sauveur, in 1701, and made by Rameau the

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basis of his musical system. Up to the present, as pointed out by Mrs. Franz Liebich, in 1907, 'the seventh harmonic (B flat) is about the limit of exploited intervals used by most contemporary composers,' i.e. those of forty years ago. 'The aesthetic value of chords derived from these intervals and their inversions is found in the sensation of consonance and dissonance resulting from these combinations,' says this writer. Whatever his methods, Debussy undoubtedly restored to French music a unique poetic value which the more austere Franckian tendencies had temporarily overshadowed.

At a very early age, Debussy had piano lessons from Mme. de Fleurville, who had been a pupil of Chopin,⁴ and he was not too young for these lessons to have influenced his style. (Mme. de Fleurville was mother-in-law of the poet Paul Verlaine, whose poems were used by Debussy in several of his finest inspirations.)

Debussy himself said that he was 'more fond of music than of the piano.' Nevertheless, he has written some lovely music for that instrument. One of the most beautiful of his piano pieces bears the title 'Hommage à Rameau,' addressed to the whole line of brilliant geniuses from Rameau onwards. [Would that 'The submerged Cathedral' (*La Cathédrale engloutie*) might remain 'sous la mer,' and 'The Girl with the Flaxen Hair' (*La Fille aux Cheveux de Lin*) be put into a trance for six months and some less well-known pieces substituted by Broadcasters! These are two of the twelve 'Préludes' of the first book, the other ten will be listed with the twelve Preludes (which are still more filmy and elaborate) of the second Book, at the end of this section.]

The two Books of 'Images,' each composed of three pieces which form a contrast to each other according to a plan of tonalities and of movement, were respectively written and published in 1905 and 1907. They are: (1)

⁴Modern pianoforte technique demands the study of Debussy's 'Douze Etudes' (in two books) which cover all Debussy's characteristic processes, harmonic, rhythmic and pianistic. They are dedicated to Chopin and are imbued with something of the Chopin charm.

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'Reflets dans l'eau,' (2) 'L'Hommage à Rameau,' (3) 'Mouvement.' The second series consists of: (1) 'Cloches à travers les Feuilles,' (2) 'Et La Lune descend sur le Temple qui fut,' (3) 'Poissons d'or.' Alfred Cortot, in an essay in the special Debussy number of '*La Revue Musicale*' (December, 1920), mentions the orchestration of a third series of 'Images' in 1909-10. Debussy's 'Estampes' (Engravings), I, II, III, his simple yet profound 'Children's Corner' (the English name which he himself gave to the six numbers which constitute its 'programme'), and his 'L'Isle Joyeuse,' to name but a few of his better-known piano compositions, have made him one of the most important of French composers for this instrument. Two dances, seldom heard, for piano (or chromatic harp), with accompaniment of String Orchestra, were published in 1904. These are: 'Danse Sacrée' and 'Danse Profane.' One would like to hear 'Hommage à S. Pickwick, Esq., G.C., M.P.C.' (General Chairman, Member Pickwick Club), said to be a musical adaptation, not only of the character of Dickens' hero, but of Dickens' very style. The humorous personality of the man is suggested by alternations in the music from the serio-comic use made of 'God save the King,' to the timidity and seriousness characteristic of Pickwick.

But Debussy — and even Ravel — are thought a little old-fashioned by the younger generation to-day, who seem to have lost the faculty of wonder for this most miraculous of all the arts — Music.

The following lines, by an Irish poet, seem singularly applicable to the music of Debussy:

'Something that the little breed of earth-moles
In their day have scoffed at,
And in their despite, has lived!
For lo, a song tho' made of nothing more
Than Wind or Flame, is indestructible.'

—Seoamh Campbell.

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For the convenience of piano students, lists of the two sets of Preludes are appended:

First Book.
Danseuses de Delphé.
Voiles.
Le Vent dans la plaine.
Les sons et les parfums
 tournent dans l'air du
 soir.
Les Collines d'Anacapri.
Des pas sur le neige.
Ce qu'a vu le vent d'ouest.
La Fille aux cheveux de
 lin.
La Sérénade interrompue.
La Cathédrale engloutie.
La Danse de Puck.
Minstrels.

Second Book (1910-1913).
Brouillards.
Feuilles mortes.
La Puerta del Vino.
Les fées sont d'exquises
 danseuses.
Bruyères.
Général Lavine eccentric.
La Terrasse des Audiences
 au clair de lune.
Ondine.
Hommage à S. Pickwick,
 Esq.
Canope.
Les Tièrces alternées.
Feux d'artifices.

(Durand, 1910-1913).

For further reading there is Oscar Thompson's biography of Debussy begun in 1932 and published 1937; Mrs. L. S. Liebich's book published in 1908, and William Daly's 'Debussy, a Study in Modern Music.' In 1933, Léon Vallas' 'Debussy et son temps' appeared, the English title being 'Claude Debussy, his Life and Works.' 'The Theories of Claude Debussy,' also by Léon Vallas, translated from the French by Maire O'Brien, was issued by the Oxford University Press in 1929.

In 1936 the compact and informative 'Debussy' by Edward Lockspeiser was published. His Austrian biographer is Ernst Decsey. Others in France who have written of him biographically are: André Saurès, Gabriel Astruc and René Peter.

The most recent publication on contemporary French music is: 'La Musique française après Debussy' by Paul Landormy.

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Pierre de Bréville (1861-).

Amongst the pupils of César Franck over whom Vincent d'Indy presided since the death of Franck, is Pierre de Bréville, who, with Fauré, Duparc and Chausson, is one of the best French song-writers. His songs, about the year 1936, numbered more than ninety, of which some had been published.

De Bréville has been a President of the Société Nationale and a contributor to three Parisian journals. His latest known contribution to the *Mercure de France*, for which he wrote from September, 1935, to January, 1938, consists of four articles on 'Le Fioretti de Père Franck.' He has also given lectures on Franck and his 'School,' one of his latest Broadcasts on 'L'Oeuvre dramatique de César Franck' being included in a book called 'Histoire du Théâtre Lyrique en France.' An Overture to Maeterlinck's 'La Princesse Maleine,' a sonata for Violin and Piano, and an Opera, 'Eros Vainqueur,' are among his best-known works, but his compositions are numerous and varied and include masses, cantatas, chamber works and piano and organ pieces.

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Charles Bordes (1863-1909).

Like Chausson, Bordes died before having been able to give out his full message. He lived for only forty-six years. In 1898, he and Guilmant, with d'Indy, founded the Higher School of Music in Paris, as a memorial to Franck and his ideals.

Bordes was first taught music by Dominican priests, his father having died suddenly and the family fortune lost. On leaving school he took a business position in Paris, and the Sunday orchestral concerts (available in most of Europe's capital cities) awakened his love of music. Working all day, he studied piano under MarmonTEL, and composition with César Franck — at night. In

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1887 he became a choir-master, and began to compose songs and orchestral works based on Basque folk-songs. Later, attention was drawn to himself and his work by his enterprising performances of sixteenth-century masterpieces of Church music, and to his foundation of Les Chanteurs de Saint-Gervais, to which Paris church he was appointed in 1890.

He also organised a series of historical concerts with the aid of Paul Dukas and Gustave Doret. With the help of Guilmant, Bordes performed Church cantatas by Bach (1893-94), and also arranged educational tours for his choir, 'Les Chanteurs.' In 1897 he began monthly historical concerts at the Schola with analytical annotations. In 1899 a branch of the Schola was opened at Avignon on his initiative. He was indefatigable in promoting supplementary activities at the Schola, and with such a full time-table, it is not surprising that his health suffered and he was obliged to live in Southern France. His educational work went on here as assiduously as ever, and he founded still another branch of the Schola at Montpellier. In 1909, on returning from Nice where he had been arranging a concert, he felt ill, and died suddenly of apoplexy at Toulon. In view of all his teaching activities it is amazing that Bordes ever found time to compose. He has written a most picturesque piece of Chamber Music, a 'Suite Basque' for Flute and String Quartet, as well as many charming songs which are too seldom heard.

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Joseph-Marie-Guy Ropartz (1864-).

Ropartz was born in Brittany in 1864. Like Duparc and d'Indy, he studied law at Rennes. Then, under Dubois and Massenet at the Paris Conservatoire, he began his musical studies, but soon turned to César Franck, under whom quite a different style was cultivated. The real trend in his individuality was determined by his studies with Franck.

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In 1894, at the age of thirty, he was appointed Director of the Conservatoire at Nancy where he had taught for some years. In 1919 he was called to Strasbourg in Alsace where he also filled the role of Director.

At both Nancy and Strasbourg he taught incessantly and indefatigably, and for thirty years conducted orchestral concerts in which he featured new works as they came along, without neglecting the classics.

His third symphony in E major, which was awarded the 'Prix Crescent,' has a choral introduction. Ropartz wrote his own text, 'a mystical presentation of the ills of humanity, and the triumph which rewards humanitarian altruism.'

In his fourth symphony he uses the cyclical method, its four movements being connected. The 'first' and the 'slow' movements are the best from the listener's standpoint.

In Chamber Music he has composed two sonatas for violin and piano (1907 and 1917), two sonatas for 'cello and piano (1904-1918-19), a piano trio, and two string quartets. In these he has used Breton melodies.

Ropartz' chief dramatic work is 'Le Pays' (1912), an opera in three acts, said to be very original. In 1926 and 1936, two more string quartets were published and a string trio in 1927. A Rhapsody for violin and orchestra has also been performed. But Ropartz is best known as teacher and conductor, and he has done much to uphold and perpetuate the Franckian tradition.

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Paul Dukas (1865-1935).

Dukas began to take a serious interest in music even in his fourteenth year. After finishing his general education, he entered the Paris Conservatoire, and in 1888, at the age of twenty-three was awarded a Second Prix de Rome for his cantata 'Velleda.' Unsuccessful the following year in the annual competitions, he abandoned music temporarily for his military duties. However, on his return to the Conservatoire, he worked persistently, and in 1891

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his third overture, 'Polyeucte,' based on the tragedy by Corneille, had its first performance. He then helped Saint-Saëns to complete an unfinished opera by his teacher, Ernest Guiraud, and took part in the rehearsals and staging of the opera, 'Frédégonde,' in 1895.

But Dukas' recognition as a composer dates from 1897. At the beginning of 1897 his symphony in C major was performed, and later in the same year the Scherzo, 'L'Apprenti Sorcier,' was given at a concert of the Société Nationale. This work was founded on Goethe's ballad of the mischievous sorcerer's apprentice who tried to emulate his master, with a magic broom, to his own utter confusion and undoing, from which he was extricated by the magician himself.

A pianoforte sonata in E flat minor was performed in 1901, and two years later his 'Variations on a theme by Rameau' had its première. Octave Séré accounts for Dukas' decided penchant for form and construction by the fact that he had a Strasburgian great-grandfather. The significance of this remark is a little obscure owing to the fact that only a little over 5 per cent. of the population of Alsace speak French, the other 95 per cent. use the Allemanic⁵ tongue! However this may be, he allied himself to the 'School' of Franck⁶ — which is not characteristically French — although he never blindly followed its precepts.

Dukas was an erudite critic, with keen perceptions and analytical skill, and, in this capacity, he contributed to many reviews. He has been of great service to French music by his revisions of Rameau's 'Les Indes galantes' and 'La Princesse de Navarre.' He has also made a new version of the 'Concerts for Violin and Harpsichord' by François Couperin.

Allemanic includes the Swiss, Alsatian and Swabian sub-dialects derived from the old High German.

⁶ Although not a pupil of César Franck, he identified himself with the aesthetic tendencies of the group round Franck.

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Debussy has praised Dukas' Piano Sonata in the warmest terms, and when the Société Nationale produced his 'Variations on a theme of Rameau,' Debussy again admired 'the proud mastery of his work.'

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Lucien Denis Gabriel Albéric Magnard (1865-1914).

Francis Magnard, the father of Albéric, had been drawn to the classic forms even more than Paul Dukas, so that it is not surprising to learn that although Magnard regarded d'Indy as the most powerful influence on his formative years, his musical proclivities were not apparently affected by the prevailing tendencies of the 'School.' Magnard remained aloof and apart, finding the classic forms suitable and sympathetic to his particular idiom.

Magnard had a lonely childhood, having lost his mother at the age of four. He was given an excellent education, and, after obtaining his degree, he spent six months in England at St. Augustine's Abbey, Ramsgate. On his return to France he took a degree in philosophy, completed his military service, and studied law.

In 1866, at the age of twenty-one, he entered the Conservatoire where he remained for two years studying under Dubois and Massenet. Here he met Guy Ropartz, who became, in later life, his most intimate friend. Both were dissatisfied with the Conservatoire. Ropartz went to Franck and Magnard to d'Indy with whom he worked assiduously at the technique of composition for four years. Magnard studied fugue, construction, and orchestration with d'Indy, and his first task was to revise the 'Suite dans le style ancien,' composed in 1888. Under d'Indy, his first and second symphonies took shape, also a one-act opera 'Yolande.'

In 1893, the Théâtre de la Monnaie which had already performed Chabrier's 'Gwendoline,' d'Indy's 'Fervaal' and Chausson's 'Le Roi Arthus,' produced Magnard's 'Yolande.' The opera was not really successful, but the Belgian critic, Octave Maus, was most enthusias-

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tic about it. (Many works that have later won great popular favour, have not been an initial success. 'It may take a long time,' says Mr. Neville Cardus, 'but sooner or later the genuine works of art come to the top and achieve due recognition.')

So Magnard was better known in Belgium than in France where he was invited to conduct a concert of his own works at the Casino at Blakenburg. This was very encouraging, and six years later he was persuaded to arrange a similar concert in Paris.

His friends, Dukas, Lalo and de Bréville were most enthusiastic about his work. Guy Ropartz, too, admired it, and featured all Magnard's works at his concerts at Nancy, and later, in America, d'Indy included 'Chant Funèbre' in some of his programmes.

In 1896, he married, and in 1904, purchased a country property and settled down to composition and family life. Later he travelled — as far as Palestine — visiting Italy and Sicily en route.

To literature and the fine arts he was devoted. His house became quite a museum. He also contributed to *Le Figaro*⁷ for a time, and his articles on Rameau stimulated Durand, the well-known publisher, to issue a complete edition of Rameau's works. When, in 1914, war broke out, he tried to enlist although he was forty-nine. He sent away his wife and daughters and remained with his step-son at Baron. On the 2nd September the German army passed by. On the 3rd a company of Bavarian cavalry, hearing of his wealth, surrounded his house, seized and bound his step-son, and demanded surrender. He was fired at, and Magnard replied, killing one soldier and wounding another. The Germans returned fire and burned the house. It is not known whether he killed himself or was shot. "His home was pillaged and the plunder carried off in a Red Cross blanket"! And if Magnard's deed was contrary to the Hague Convention, who will blame him?

⁷ His father had been Editor of *Le Figaro*.

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Those who know his music best are his most devoted admirers. He was convinced of the permanent value of the classic forms and steadfastly adhered to them.

He left three operas: 'Yolande' (1889-90), 'Guercoeur' (1897-1900) and 'Bérénice' (1905-09); a quintet for wind instruments and piano (1894); a sonata for violin and piano (1901); a string quartet (1902-03); a trio for piano-forte and strings (1904-05); and a sonata for 'cello and piano (1909-10). There are also the 'Promenades' for piano (1893) and many songs.

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Florent Schmitt (1870-).

Florent Schmitt is one of the most important figures in French music. Born in Lorraine, he could see the distant spire of Strasbourg Cathedral from his home. He, himself, also stands on the musical frontier of France and Germany.

He does not concern himself with any particular 'School,' nor does he strive after originality for its own sake. In fact, he is addicted to the old classical forms, which does not mean that he is unacquainted with all the latest innovations in musical technique. It is said that he disdains 'all coteries, dogmas and ready-made or organised enthusiasms.' In fact, he is a unique figure in contemporary music.

One biographer has pointed out that his genius remains always symphonic — even in his songs, or in his 'Musiques intimes' for piano.

This complex art of Schmitt is well demonstrated in his 'Tragédie de Salomé' which contains 'both allurements and violence, ruggedness and refinement, solidity and rich colour,' in fact, a blending of the two nationalities so strangely mixed in his personality.

He entered the Paris Conservatoire in 1889 and studied with Dubois and Massenet, and later with Fauré.

He won a Second Prix de Rome as Ravel did — less significant composers often winning the First . . . Schmitt,

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unlike many Prix de Rome winners, was unusually productive during his years in Rome, writing some of his best known works there. His famous quintet for piano and strings, begun in 1905 and finished in 1908, was first performed in 1909, and created a genuine sensation. From that time his reputation was assured. In 1919 appeared his 'Sonate libre' for violin and piano which is seldom heard. He has also written ballet music, piano pieces for two and four hands, and 'Trois Rhapsodies,' Op. 53, for two pianos. 'Chanson à quatre Voix,' Op. 39, is with orchestral accompaniment, and there are pieces for violin and piano, and for violoncello and piano; also a 'Lied' for wind instruments, and a striking 'Chant de Guerre' for men's voices and orchestra.

Schmitt succeeded Paul Dukas as a member of the Académie des Beaux-Arts in 1936, and has written music criticism for various Paris journals.

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Joseph Maurice Ravel (1875-1937).

Ravel was born in Cebourie in the Pyrenees region of France, but passed most of his life in Paris. He entered the Conservatoire at the age of fourteen, and may well have remembered some Spanish mountaineer's music of his childhood, to account for his predilection for Spanish idiom so frequently used in his works.

Chabrier's 'Romantic Waltzes,' for two pianos seem to have aroused his enthusiasm early in life, and later, Erik Satie's 'Le fils des Etoiles' greatly enlarged his harmonic horizon.

From Pessard's harmony class at the Conservatoire, Ravel passed into Gédalge's class for counterpoint and fugue. Then, from 1897 onward, he studied with Gabriel Fauré. In 1901, he won a Second Prix de Rome for his cantata 'Myrrha,' probably because, in a fit of ironic humour, he had set the sentimental text of the prescribed cantata as languishing, slow waltzes! (He should have known that irony is wasted on academicians — and politicians).

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In the two years following, he was suspect and therefore unsuccessful in the Prix de Rome⁸ competitions, which may have been a blessing in disguise, for so many winners of this coveted scholarship seem to have wasted their best years in that unmusical city. In 1905 he was even excluded from the preliminary test, although, by this time, he was recognised as a composer through his String Quartet, his 'Pavane pour une Infante défunte,' and his songs. This injustice was so hotly resented that a comprehensive protest resulted in the resignation of Dubois as director of the Conservatoire, and the appointment of Fauré.

In spite of violent controversy, each new work added to Ravel's reputation. His Spanish Rhapsody was enthusiastically received at a Colonne concert. A set of piano pieces, 'Gaspard de la Nuit' were successfully interpreted in Paris in 1910, and the Piano Duets 'Ma Mère l'Oie' were heard in the same year. These were later orchestrated and transformed into a ballet.

Ravel's musical comedy 'L'Heure espagnole' was performed with dubious success in 1910, in spite of its humour, irony and poetic sentiment. Subsequently, however, this opera was warmly received. His 'Valses nobles et sentimentales' (1911), for piano, were also soon orchestrated, and later became a ballet called 'Adélaïde, ou la langue des Fleurs.' On March 8, 1912, the Diaghilev Ballet produced his 'Daphnis et Chloé' in which he experimented with the poly-harmonic idiom, thus anticipating Stravinsky's "Petrouchka."⁹

Then 'Trois Poèmes de Mallarmé,' for voice, wind instruments, string quartet and piano, and a brilliant trio

⁸ Debussy repeatedly declared that the Prix de Rome was partly responsible for the ills which affect symphonic art. He never tired of condemning it as an absurd institution which diverted laureates from the straight artistic path.

⁹ Stravinsky's Ballet, 'L'Oiseau de feu' (1910) may have suggested the poly-harmonic idea to Ravel; or Debussy's method of building harmonies on overtones or harmonics may have influenced him, but there is no doubt that he continued research in this idiom independently of Debussy.

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for piano and strings appeared, presenting quite a new aspect of Ravel's genius.

Chabrier, Fauré and Satie undoubtedly influenced Ravel. But it is impossible to say what a composer may or may not have done without his immediate predecessors or near contemporaries. Personally, I detect an inherent difference in the fabric of Ravel's music which at once distinguishes it from that of Debussy. Their personalities and genre were so utterly dissimilar that only a superficial resemblance in atmosphere and style is possible.

Chabrier's 'Ballade des gros dindons' and a 'Villanelle des petits canards' may have suggested the humorous vein of 'Histoires naturelles,' and Satie's contribution to the formation of Ravel's harmonic style has already been referred to. His 'Pavane pour une Infante défunte,' the song 'Sainte,' and the opening bars of the String Quartet, suggest Fauré.

Ravel's admiration for the stylistic reticence of Couperin and Rameau, also shared by d'Indy and Debussy, may have, in part, helped to form that quasi-archaic style so apparent in the 'Epigrammes,' in 'Menuet antique' and in the 'Pavane' and 'Le Jardin féérique' from 'Ma Mère l'Oie.'

That Ravel has developed individually is more and more evident in successive works. Since 1928, a Suite of six pieces in the style of the sixteenth century, 'Le Tombeau de Couperin' has been published, of which four have been arranged for orchestra. Ravel's earlier freedom and exuberance seem lacking in these works — probably the effect of the war years and their aftermath on his spirit.

In his piano and violin sonata, composed about 1927, there is no real fusion or compatibility between the two instruments. Jazz elements are used in the second movement, ironically, no doubt, making this, according to Grove, the least significant of his works.

In 1928, after a four-month tour of the United States, the degree of Doctor of Music was conferred upon him by Oxford University.

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During 1930-31 he composed a concerto for the left hand, for Paul Wittgenstein, the Viennese pianist and another, in G major, in the ordinary form. The concerto for the left hand only is quite dramatic, its texture suggesting two hands. The other, in G major, was entrusted to Mme. Marguerite Long, the composer's ill-health preventing a proposed concert tour he had intended making with this concerto. Ravel himself conducted its first performance in Paris in January, 1932.

Three songs, written for a cinema firm — for a film, 'Don Quichotte,' were his last works. In October, 1932, he had a nervous breakdown caused by a motor accident from which he never recovered. He died in 1937 after a brain operation from which he did not regain consciousness.

His one attempt at orchestral composition, 'Schéhérazade' (1898), was not successful at its only performance — unlike the work of the same name by Rimsky-Korsakov — and I believe it is still unpublished.

Ravel's orchestral version of Moussorgsky's pianoforte pieces, 'Tableaux d'une Exposition' are a faithful reproduction of the composer's musical ideas. This is an excellent adaptation, and fully justifies the experiment. But 'Daphnis et Chloé' is undoubtedly Ravel's masterpiece and is the most remarkable ballet by a French composer. In all Ravel's work, in his chamber music, songs, piano pieces and orchestral works there is original and durable beauty and a distinctive individuality.

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Erik Satie (1866-1925).

Satie was a humorous Radical. His father was French and his mother Scotch. His first teacher was a pupil of Niedermeyer, which may account for his predilection for ecclesiastical modes. He went to Paris at the age of twelve, and worked, now at harmony, now at piano-playing, both in the Conservatoire and privately.

At the age of twenty-one he composed the 'Sarabandes' which are a prophetic vision of the harmonic future. Other compositions followed. Two of the 'Gymnopédies' were orchestrated by Debussy.



Florent Schmitt.

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About this time Satie became intimate with the founder of a mystical order called 'La Rose-Croix,' and became its official composer. 'Les Sonneries de la Rose-Croix' illustrates Satie's further deviation from harmonic tradition.

He also composed about this time the 'Danses Gothiques,' a 'Messe des Pauvres,' and a Christian ballet 'Upsud,' which, strange to say, the Paris Opera did not mount. Suddenly Satie disappeared—he became almost legendary! All the time he was undergoing a severe course of study under Roussel—probably the effect of Upsud's failure to please. But the facts that (1) Debussy knew his music and was stimulated by its eccentricity, and (2), that Ravel fell under the spell of the 'Sarabandes,' seem to have impressed Mr. Burlinghame Hill, who states: 'Apart from any question of the intrinsic merits of Satie's music, he has had a distinct share in the evolution of a later characteristic harmonic idiom in France, by his influence on those two prominent figures, Debussy and Ravel.' Another writer in the *Oxford Companion to Music* denies that Debussy and Ravel were influenced by Satie, and says that some of his music has a parallel in modern Cubism. These different opinions are mentioned to illustrate the unreliability of critics generally. Students should read additional bibliography when possible.

The eminent pianist, Ricardo Vines, who had brought the piano music of Debussy and Ravel before the public, did the same for Satie.

In order to understand the extraordinary range and variety of Satie's work, a long enumeration of titles would be necessary which is rather beyond the scope of this work. (Read 'Le Cas Erik Satie' *Revue Musicale*, 1938, by Alfred Cortot, also 'La Musique Contemporaine en France' by René Dumesnil.)

Charles Koechlin (b. 1867), Roger-Ducasse (b. 1875) and Paul Ladmirault (b. 1877) are three other pupils of Fauré.

Charles Koechlin, born of Alsatian parents, is now living in Paris (1945 International 'Who's Who'). He has published a String Quartet, sonatas for flute, for violin, and for viola, with piano; also 'L'Abbaye' Suite

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for orchestra, chorus and organ. He was for some time a professor at a Californian university, and his most important works are not yet published.

From 1899 Fauré allowed Ducasse to take charge of his class in his absence; he also chose him to make the piano-forte arrangements of the Requiem and the Suite 'Pelléas et Mélisande.' His works are as follows: 'Suite française,' 1909; 'Sarabande' and 'Au Jardin de Marguerite,' 1912; 'Nocturne de Printemps,' 1919; an opera 'Orphée,' 1926; and a comic opera 'Cantégril,' 1930.

Ladmirault, who died in 1943, had been a professor at the Conservatorium of Nantes and was a First-prize winner for Harmony. He has written a Piano and Wind Quintet, 'Suite Bretonne,' 1908; 'Rhapsody Gaélique,' 1890; 'La Brière,' a Symphonic Suite, 1924; 'Mémoires d'un Ane' (story for piano), 1930; Sonata for Piano and Violin, 1933; some pieces for Piano and Violin, and 'Variations sur une Chorale.'

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Marcel Labey (b. 1875), is a composer and conductor. Since 1902 he has been Secretary of the Société Nationale de Musique and responsible for the organisation of its concerts. From 1907 till 1914 he was Professor of the advanced class for Piano at the Schola Cantorum. On the death of d'Indy, in 1931, he became Vice-President of the Schola Cantorum, and in 1932 of the 'Ecole César Franck.' As far as one can ascertain, he still directs the Orchestra class and the Conductor's class and is also responsible for the concerts given by the 'School.'

He has written a dramatic work in three acts, 'Bérengère' (1912), but is more interested in Symphonic music. Among his works are: 'Fantaisie;' two symphonies (about 1903); Lied for v'cl. and orchestra (1921); 'Ouverture pour un Drame' (1921); 'Suite champêtre' (1923); a third symphony in 1934; two sonatas for piano and violin (1905 and 1924); a piano quartet; a String Quartet (1919); two trios; a Quintet for Strings and Piano; many piano pieces and songs; two choruses for mixed voices.

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Gustave Samazeuilh (b. 1877).

Samazeuilh was a pupil of Chausson until the latter's death, and then he studied with d'Indy and Paul Dukas. He made his debut as a composer in 1899, with a String Quartet. This was followed by a Piano Suite of which four numbers were later transcribed for orchestra. In 1902 came a Sonata for Violin and Piano, dedicated to Ysaye and played by him in 1904 with R. Pugno. A 'Fantaisie élégiaque,' for Violin and Piano had its first performance in 1914 by Cortot and Thibaud, for whom it was written.

His most important and characteristic works are: 'Etude Symphonique,' (1905); 'Nuit' (1925); 'Naiades au Soir' (1926); all for orchestra; 'Chant d'Espagne' (1924); 'Le Cercle des Heures' (1934); 'Le Chant de la Mer' (1919); and several songs. In 1939 he was working on an important orchestral composition. He has also made excellent transcriptions of works by Chabrier, Chausson, Duparc, Dukas, d'Indy and Magnard.

Samazeuilh is the author of an 'Etude sur Racine et la Musique,' of a monograph on Paul Dukas (1913) (re-printed 1926), of a translation of 'Tristan and Isolde,' a translation of the 'Cinq Poèmes' of Wagner, and of songs by Schubert and Liszt. 'Samazeuilh's music is notable for elegance and distinction and for careful and excellent writing, reflecting the composer's personality,' says Grove.

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Maurice Charles Délage (b. 1879).

Délage did not take up music as a career until late in life. He studied with Ravel whom he greatly admired. The composition of a Ballet, 'Les Bâtisseurs de Ponts' (from a story by Kipling), was interrupted by the 1914-18 war. Kipling's 'Jungle Book' also has inspired two vocal works. An early work, 'Poèmes hindous' is an exotic composition for voice, wind instruments and orchestra. His other compositions include three orchestral pieces, 'Nuit de Noël,' 'Hommage à Manuel de Falla,' and 'Danse;' a piano piece entitled 'Schumann;' seven 'Haï-Kais,' based on Japanese lyrics; and some other songs.

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Grove says that Délage has never produced anything hurried or mediocre; that he is a careful and scrupulous writer and his own most severe critic.

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Paul de Flem (b. 1881).

Paul de Flem wrote a symphony in 1908 which was played for the first time twenty-two years after it was composed. Other works are: a symphonic sketch, 'La Voix au large' (1912); a Fantaisie for Piano and Orchestra; a Quintet for Piano and Strings; a Sonata for Piano and Violin. In 1936 Le Flem wrote a 'Mimodrame dansé,' based on Macbeth; 'Fête de Printemps' for Orchestra in 1937; and 'Le Rossignol de Saint-Malo,' a tragi-comic fantasy in one act, in 1938; as well as some incidental music, many piano pieces and songs.

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Roland Manuel (b. 1891).

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Manuel, also a pupil of Ravel, exhibits a similar penchant for the exotic in his 'Idylles for Piano,' and in his opera-bouffe, 'Isabelle et Pantalon.' He has shown similar traits in his Persian songs, 'Farizade au Sourire de Rose.' Manuel is also a critic of unusual capacity, as exemplified in his pamphlet: *Maurice Ravel et son Oeuvre*.

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G. M. Witkowski (1867-1945).

Witkowski, born in Algeria, was formerly an army officer and then a pupil of d'Indy with whom he studied composition from 1894 till 1897. He settled at Lyons where he founded a 'Schola' and the 'Société des grands Concerts' which he conducted. He also acted as the Director of the Conservatoire at Lyons.

An early work, 'Le Maître à chanter' was produced at Nantes in 1891, but his first important composition was a quintet (1897), still unpublished. His two symphonies (the one in D minor built on a Breton Chorale), were written between 1900 and 1910. Other Chamber works are: a Quartet (1902); and a Sonata for Piano and Violin (1907). His 'Poème de la Maison' (1912-14), for solos,

chorus and Orchestra, was first performed at Lyons in 1919. It is a vast composition in five parts, in the nature of a dramatic symphony or oratorio. Another work, 'Mon Lac' consisting of Prelude, Variations and Finale, for Pianoforte and Orchestra, was first performed at Lyons in 1921, with the pianist B. Selva, and is strongly individualistic. Witkowski's most recent compositions are 'Quatre Poèmes,' for Violin and Orchestra, Op. 25 (1925). *Revue Musicale*, 1926, No. 5, contains a list of works.

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M. Paul Dupin (b. 1864).

Dupin, a subordinate employee in a railroad company, was entirely self-taught. He lived in poverty and never had the time or means, apparently, to take lessons in fugue or composition. Nevertheless he attracted attention by his pieces for String Quartet and other compositions inspired by Romain Rolland's 'Jean Christophe.' He wrote: a Sonata for Piano; a Sonata for Violin and Piano (1911); a Trio (1913); Sonatinas for Piano and 'Cello (1922); Sonatas for Piano and Viola (1922); a large number of Songs, Piano pieces and Choruses; an oratorio — a large dramatic work in four acts (1914-22); and more than three hundred canons for voices, unaccompanied. His works are necessarily unequal, but it is amazing that he has accomplished so much against such enormous odds.

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The temporary post-war (1914-18) group which preferred to be considered rather as 'a band for mutual friendship, attack and defence' than a 'School,' was made up of: Durey (b. 1888); Honegger, Swiss by parentage (b. 1892); Milhaud (b. 1892); Auric (b. 1899); Mlle Tailleferre (b. 1893);¹⁰ and Poulenc (b. 1899); known as 'The Six.'

¹⁰ The 'Groupe des Six' was subsequently reduced to three owing to the withdrawal of M. Durey and the small productivity of M. Auric and M'elle Tailleferre. (The title 'The Six' was probably given by a zealous reporter.)

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Milhaud may be said to have led the way in a reaction against the influence of Debussy. He experimented with bitonality and with the creation of an entirely new operatic technique, drawing inspiration from such divergent styles as the Greek Chorus and the modern cinematograph, as well as from Wagner and modern symbolism. However, by his contribution to Romain Rolland's 'Danton' and 'le 14 Juillet,' produced in Paris in 1936, he showed that he is capable also of a more orthodox style in composition. He has written nine string quartets and nine sonatas, music for the film 'The Beloved Vagabond,' an opera and many other works. It will be interesting to learn of his further development.

Poulenc is a disciple of Satie, and a friend of the extravagantly modern poet Cocteau. His principle is in opposition to romanticism, and in order to avoid it, he goes a long way round, often arriving at romanticism by another route. His musical training was, for various causes, including the 1914-18 war, neither regular nor prolonged. There is often a crudity in his processes which maturity and experience may correct, otherwise his work is unlikely to reach effective expression.

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Arthur Honegger (b. 1892).

Honegger, at present living in Paris (International Who's Who, 1944-45), has latterly written music for the films 'Les Misérables,' 'Crime and Punishment,' 'Mayerling' and others. One of his early works was a kind of oratorio with spoken connecting tissue, called 'King David,' performed in 1921 at the folk-theatre at Mézières, near Lausanne. The work had been successfully performed in Rome, London, Paris, New York and elsewhere. Another work is 'Judith' (1925). Compositions that have attracted attention by their novelty have been: 'A mimed symphony;' 'Horace victorieux' (1921); a locomotive tone-poem 'Pacific 231' (1924); a very original lyric drama, 'Antigone' (Brussels, 1927); a football tone-poem, 'Rugby' (1928); a choral orchestral work, 'Cries of the

World' (1931); a light opera; an Opera, 'L'Aiglon' — after Rostand; and a ballet (with use of the voice), 'Sémiramis' (1934) in which is used the Martenot Musical Wave instrument (probably of the same 'breed' as the Electric Organ and as equally revolting.)

In addition to the larger works, Honegger has written numerous piano and organ pieces, songs and Chamber works. The Sonata for 'Cello and piano was heard at the I.S.C.M. Festival at Venice in 1925. 'Judith' had its première, conducted by the composer, at Monte Carlo in 1926. After 1930, Honegger returned to serious work with a symphony for the fiftieth anniversary of the Boston Symphony Orchestra conducted by Koussevitsky — in 1931 — and later in the same year Ida Rubenstein produced the ballet-melodrama 'Amphion' at the Paris Opera. The third 'mouvement symphonique' of this scenario was conducted for the first time by Furtwängler at a concert of the Berlin Philharmonic Orchestra in March, 1933.

In 1936, Honegger contributed, with six other composers, incidental music to Romain Rolland's plays 'Danton' and 'Le Quatorze Juillet.' Amongst his latest works are: 'L'Aiglon' (1937) in collaboration with Jacques Ibert, and incidental music for 'Jeanne d'Arc au bûcher' (1938). His 'Symphony for Strings,' received by the B.B.C. in 1942, is said to have been smuggled to England from France. The microfilmed manuscript contained a request that the music should be broadcast to the Continent so that the occupied countries might hear it, implying that the Germans would not like it to be played. Great art, however, is not produced in a mood of indignation, even Beethoven could not compose worth-while music out of the themes of war and battle. In spite of its skilful orchestration, this kind of musical propaganda is seldom satisfying as music. As the opening peaceful scene changes to a sense of struggle, reaching a tonal climax as the various themes combine, the emotional effect, on its first presentation, must have been intense. In the slow movement, representing the period of occupation, the atmosphere is one of complete dreariness and hopelessness. The last movement is a gradual awakening to life, cul-

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minating in a triumphant tutti of strings, dominated by a trumpet, making an exciting finale to this interesting work.

Honegger's more recent work, 'Joan at the Stake' is for orchestra and chorus with singing and speaking roles. His third symphony, 'Liturgique,' said to be one of the most important new works of the 1947 New York season, was conducted by Muench early in the year.

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P. O. Ferroud (1900-1936).

Ferroud was born at Lyons where his father was a medical practitioner. He had a rich intellectual background, for both his parents were mentally well-equipped and able to guide his studies.

It is recorded that at the age of eight he could play both volumes of Bach's '48' from memory! His progress was so phenomenal that a concert career might have been achieved had he not injured his hand in a motor accident in 1917 after which his fingers completely lost their power. He then turned to composition. For two years, from 1920 until 1922, military service made it necessary for him to live in Strasbourg where he was welcomed by G. M. Witkowski and Guy Ropartz who made it possible for him to continue his studies, even during his military training. In 1921, his 'Sarabande' for Orchestra was presented by Witkowski — his first success.

Returning to Lyons, he then became a pupil of Florent Schmitt whose influence imparted a more finished and distinctive quality to his work. In 1923 he settled in Paris, continuing his association with Schmitt.

By 1924 he was to become one of the most promising of the younger group of composers, reflecting various phases of contemporary life in his music. In 1936 he was killed in a motor accident in Hungary.

He wrote symphonic music and music for the ballet and for the piano. Some of his works are: For Orchestra:— 'Au Parc Monceau;' a Suite for Orchestra;

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'Foules;' a Symphony in F major; a Serenade. Chamber Music:—'Andante Cordial' for 'cello and piano; a sonata for violin and piano; a sonata for 'cello and piano; a Trio for Oboe, Clarinet and Bassoon. He also wrote three choruses for female voices, pieces for piano, for two pianos and songs.

Further Reading: *Revue Musicale*, October, 1931.

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Lili Boulanger (1893-1918).

Mention must be made of Lili Boulanger whose father and grandfather were teachers at the Paris Conservatoire. In spite of constant ill-health and no regular music instruction, she played and composed 'with incredible precocity.' From 1909 to 1913 she acquired the technical preparation necessary for the Prix de Rome competition which she won in 1913, with a cantata, 'Faust et Hélène.' For the first time in 110 years the first prize was won by a woman. After a year of active work in Rome, and in spite of bad health, she was forced, by the outbreak of war, to return to Paris. She died in March, 1918, ten days before Claude Debussy.

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There must still be a number of French composers difficult to classify because so little information is available about them, even in their own language. However, a letter has just reached the writer from M. Gustave Samazeuilh,¹ a well-known composer of distinction, in Paris, giving particulars of some of the most gifted contemporary composers, and details of those who have died recently. The deaths are recorded, during the war, of: Alfred Bachelet (1864-1944), G. M. Witkowski (1867-1943), Sylvio Lazzari (1858-1944), and Paul Ladmirault (1877-1943).

¹ See page 83.

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M. Samazeuilh writes: 'Among the most gifted of the younger generation one might name: Tony Aubin (b. 1902), Olivier Messiaen (b. 1908), Maurice Jaubert (1900-1942), H. Barraud (b. 1900), P. Capdevielle (b. 1906), Jehan Alain (1911-1944), Jean Hubeau (b. 1917), P. O. Ferroud (1900-1936), Jean Rivier (b. 1896), Marcel Delannoy (b. 1898), Louis Beyots (b. 1895), Henri Martelli (b. 1899), Daniel Lésur (b. 1908).

'Most of these composers write symphonic music, chamber music, music for films and for ballets, but few lyrical works of great inspiration,' says M. Samazeuilh, 'and the difficulties of living force nearly all of them to follow some other avocation than that of being a composer.'

Owing to the state of unrest in the world to-day (June, 1947), it may be a long time before it is possible to make an exact document of French music, and to establish with desirable impartiality the value of much of the work of modern French composers. However, some effort might be made to sort out and classify many works which have already made a good impression, that the world may hear them, at least in recordings, if the scores are not available to overseas orchestras.

Debussy writes very sympathetically of Alfred Bruneau's lyrical drama 'L'Ouragan,' to a poem by Zola, 'the third act of which contains passages of profound and original beauty,' says Debussy. Bruneau, as mentioned previously, had made his name as an operatic composer with 'Le Rêve,' performed in 1891 in Paris at the Opéra-Comique, and in London the same year with the same cast, at Covent Garden.

Debussy holds d'Indy's musical drama 'L'Etranger'² also in high esteem. He writes: 'L'Etranger is what some people call "a dignified and pure manifestation of art, but, in my opinion, it is more than that, it gives free rein to formulas which also possess the cold, blue, fine hardness of steel"'. He says further: 'The music produced was so beautiful, though restrained, its mastery so

² This work must not be confused with another of a similar name, 'L'Etrangère' by Max d'Ollone.

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amazing, that one hardly dared to feel emotion.' He nevertheless rather deprecates d'Indy's passion for explaining and emphasising everything, which mars, he thinks, some of the finest scenes in 'L'Etranger.'

We may yet discover that many of the works enumerated in the sections on French and Russian music have not been neglected without reason, but, sooner or later the genuine works of art will come to the top and achieve due recognition. It would be imprudent, however, to say there are no undiscovered masterpieces in the French music of the last thirty years, for its chances of production have been small. The 'imitation Wagner' has not stood the test of time, but any imitation has the fundamental defect of impermanence.

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The following information with regard to the several French Academies may interest the reader:

The Institut de France comprises five academies which occupy a building on the Seine—the 'Palais de l'Institut'—built in the seventeenth century by Cardinal Mazarin. The five academies consist of: the Académie française, the Academy of Moral and Political Sciences, the Académie des Belles -Lettres, the Académie des Sciences and the Académie des Beaux-Arts. The forty members of the last-named consist of sculptors, painters, engravers and musicians. The musical section has six members. It is at the Palais de l'Institut that the winning Prix de Rome cantata is performed.

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THE '48' PRELUDES AND FUGUES OF JOHANN SEBASTIAN BACH.

Most of you know of these — some of you play them — some even enjoy them. But how many of you know the reason Bach had for writing them? As there are twelve semitones in an octave, and each semitone is the key-note for two preludes and two fugues — two in a major key and two in the tonic minor—you will see how the number '48' is arrived at.

This collection professed to be merely an object lesson or practical demonstration in support of a new system of tuning the domestic harpsichord or clavichord of the day. Although the Flemish composer Willaert, as early as 1550, had pleaded for such a system, and an early eighteenth-century composer, Bernhard Christian Weber, actually wrote a system demonstrating the idea of 'equal temperament' — despite all this propaganda from 1550 onwards — the great piano-making firms of nearly three centuries had not adopted it.

Some of the Preludes in Bach's collection had already been used as part of the instruction book called *Klavierbüchlein*, intended for the technical training of Bach's sons, and it is not likely that Bach was conscious of any specially lofty ideal in writing the pieces. The emotion, pathos and romantic vision — even the learning which we now admire in them — probably got into them by a divine accident, though we may well imagine that Bach would give of his best, to support that system of tuning which the world has now accepted for all keyed instruments.

The adjective 'well-tempered' refers to a controversy that was not finally settled for some years after the appearance of the '48'. There is a curious problem in the nature of music with which the Greeks were well acquainted, that, if a series of fifths (i.e., from C-G, G-D, and so on), are tuned exactly true, we eventually arrive back at a note which ought to be in exact unison with the original C from which we started; but there is a 'gap' in the series — a small interval known as a 'comma' which must forever prevent the completion of that circle of

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'fifths.'³ The human voice and the bowed instruments which can modify their pitch as they please, can make music in tune in all keys; but the fixed pitch of the keyed instruments made this impossible as long as any of the keys was 'perfectly' tuned.

It had been the practice of the older makers and players of keyed instruments to tune a few keys perfectly, and to let the error of the comma be relegated to the keys which were seldom needed. Many of the older musicians were ready to sacrifice the less obvious keys for the sake of the undoubted great beauty of the keys that were in tune. So this system of 'Equal Temperament' may be described as a way of spreading the error equally among all the keys. The organ was, for the most part, left alone, or provided with an arrangement by which the black notes were divided—so as to give a different pitch for A flat and G sharp, for example.

In the title there is no claim made for the work on the ground of its being a practical illustration of fugal composition. It was not an 'Art of Fugue,'⁴ and there have been sticklers for the letter of the laws of Fugue who have pronounced sentence against more than one of the '48' as transgressing the rules. All one can say is 'So much the worse for the rules.'

There is an idea that fugues are dry and scholastic, but that idea can be easily refuted, for in the '48' we have creations of superlative beauty and expressiveness.

It is not claimed here that Bach invented the newer system of tuning, but that his 'Well-tempered Clavier' was a kind of public manifesto for the system, proving

³ In other words, a Perfect 5th, which the text books tell us has seven semitones, if measured mathematically includes not an exact seven semitones but 7.01950008654!

⁴ The fugue is a comparatively modern development of what is now called 'canon,' and the latter was called 'fuga' in the 16th century, the modern fugue development not existing till much later.

THE ART OF LISTENING TO MUSIC

the theory of Aristoxenus made 350 B.C. Bach was not the only one to write such a collection. Bernhard Weber, as mentioned earlier, did the same, and Beethoven, in 1803, published his Op. 39, 'Two preludes through the twelve major keys, for piano and organ.'

*

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*

*

It is hoped that parts of the foregoing chapters will encourage students to cultivate the critical approach to music and to life, for it is by acceptance of corruption and incompetency that we help to perpetuate the mediocre and second-rate. While narrow nationalism and the profit motive continue to dominate life, there will be a corresponding deterioration in art and in the character of a nation.

*

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*

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French Music of To-day by Jean Aubry (Preface by Gabriel Fauré.) Pub. 1919.

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* 16th Century Madrigalist.

† First President of the Soc. Nat. de la Musique Française.

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† Int. Soc. for Contemporary Music.
§ Dramatic and art critic, wrote libretto
of "Carmen."

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¶ Born Liège (1870-1894). Studied with
Franck and d'Indy.

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|| French poet, "symbolist" group.

° Mathematician and physicist.

* Russian author of plays — mostly comedies.

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† Teacher of Roger-Ducasse.

‡ Founder of Russian Empire, d. 879.

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§ Physicist, gave first scientific explanation of overtones.

¶ A collaborator with d'Indy.

¶ Landscape painter, Impressionistic School.

* Founder of so-called Mannheim School.

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Δ Daughters of Wotan, Chief of the Gods.



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